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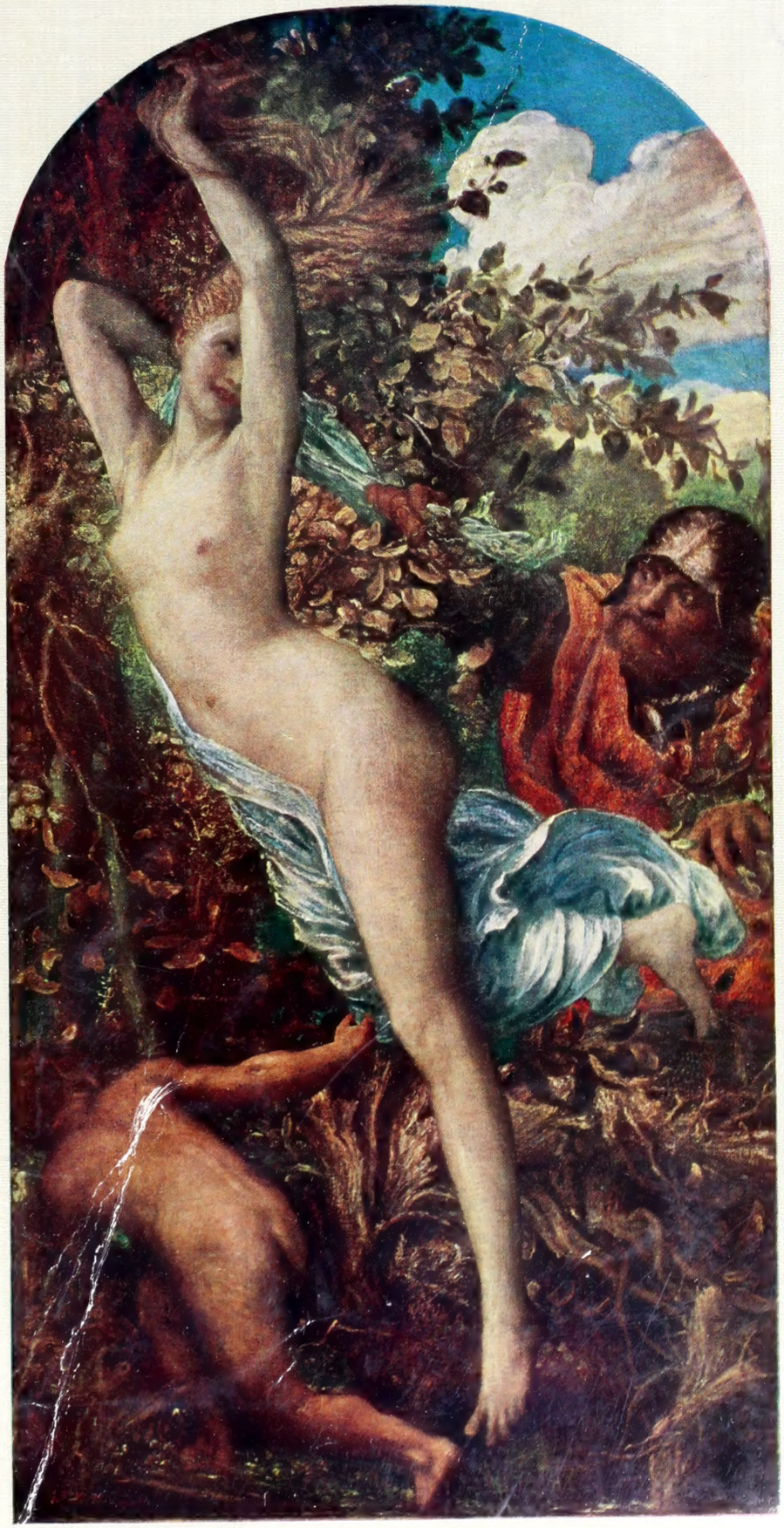

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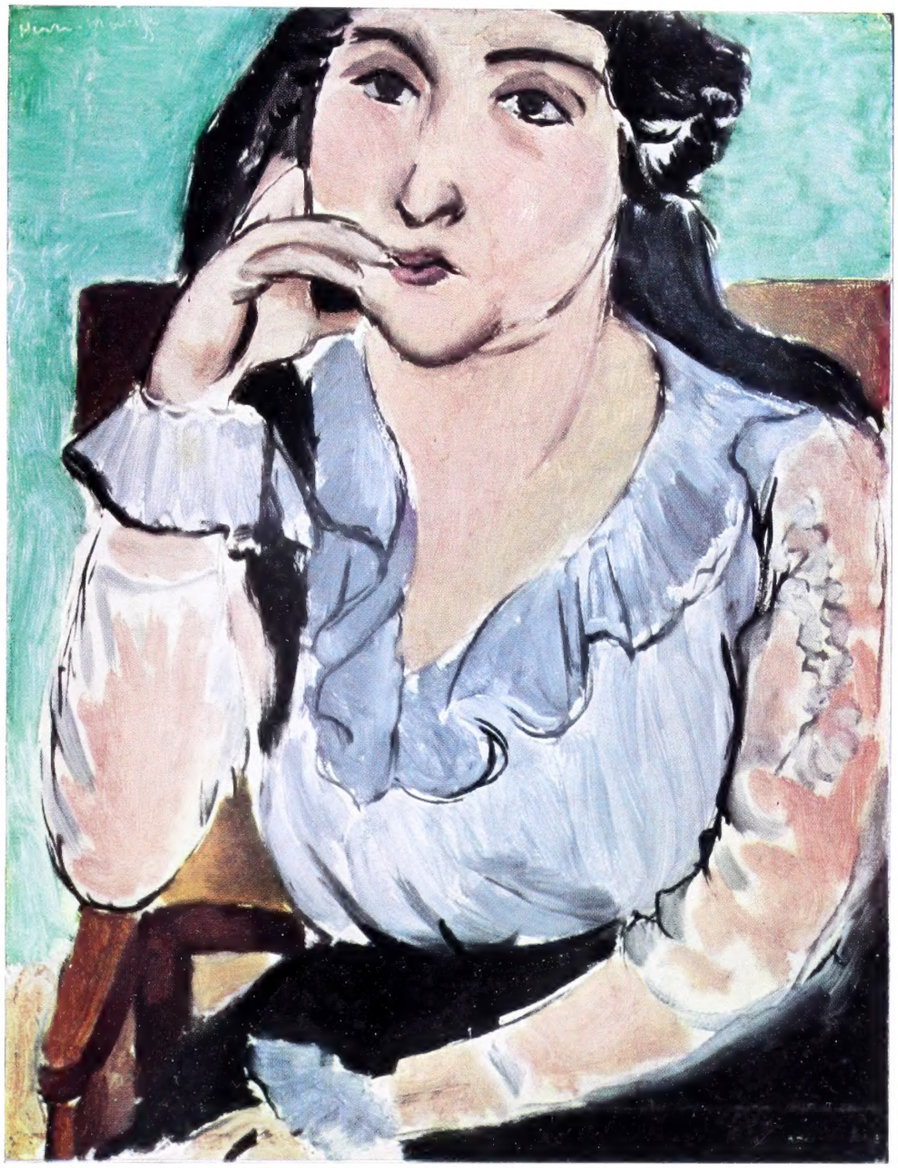

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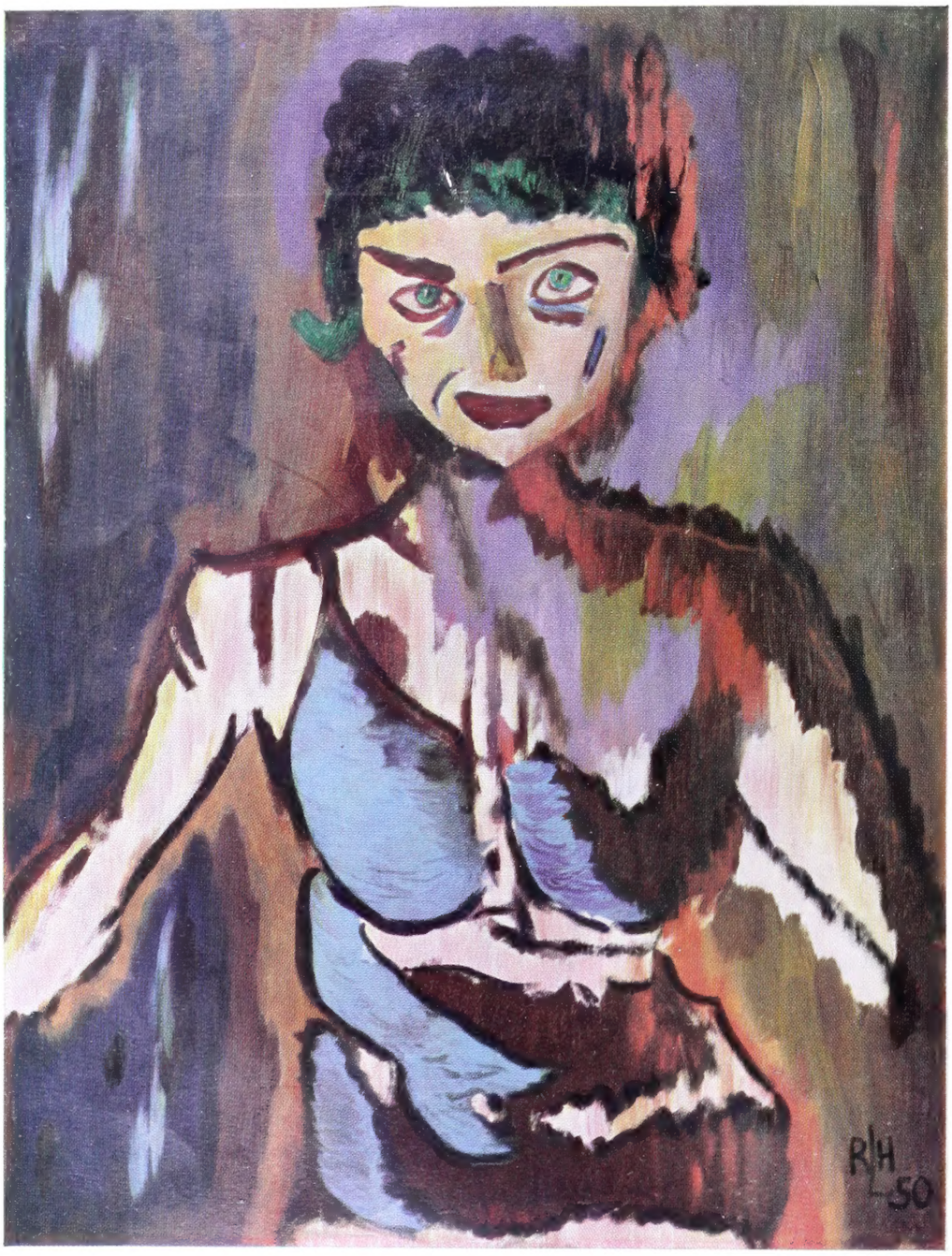

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In collaboration, for this issue, with Dr. Ada Polak.

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ON COVER

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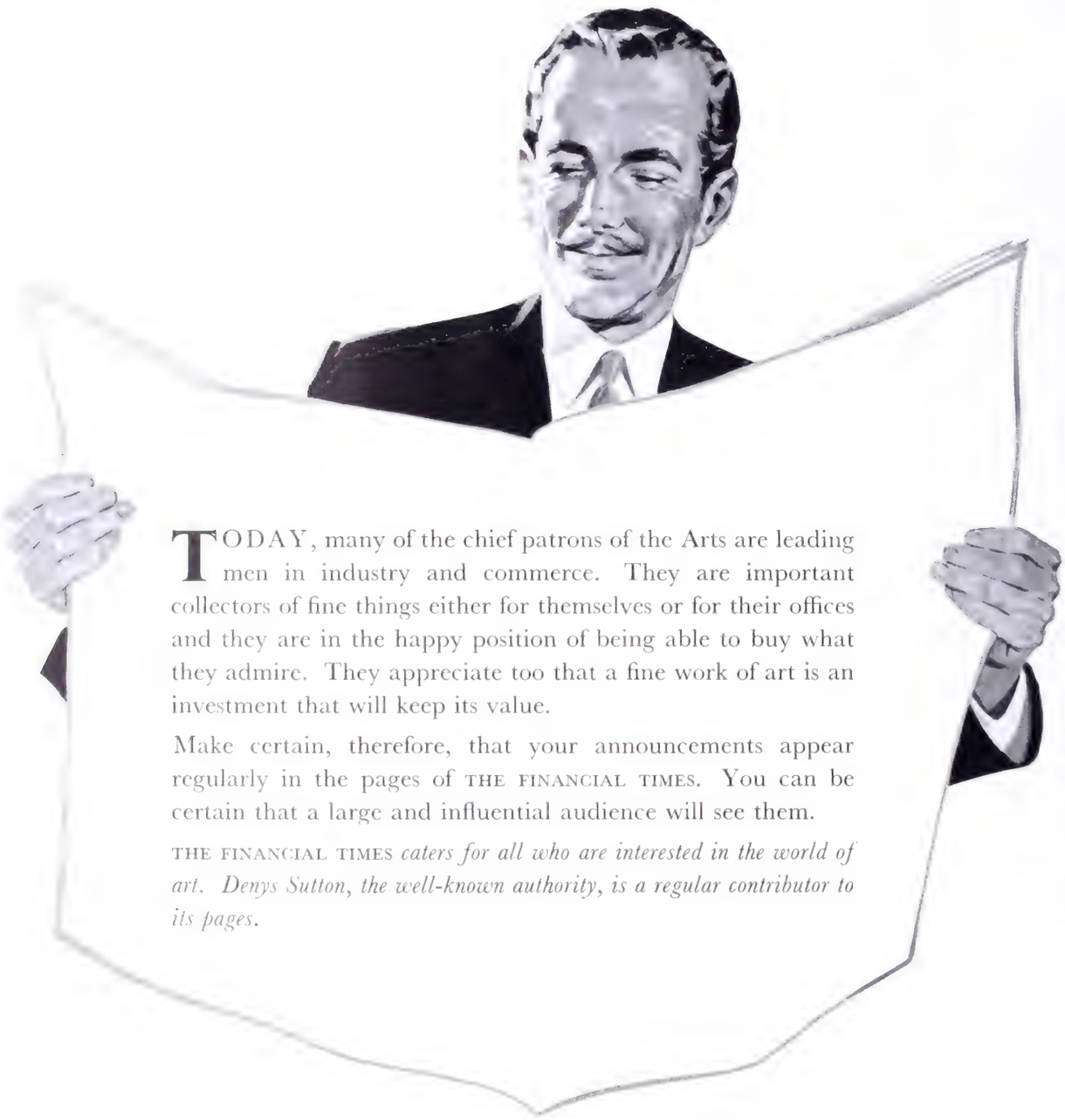

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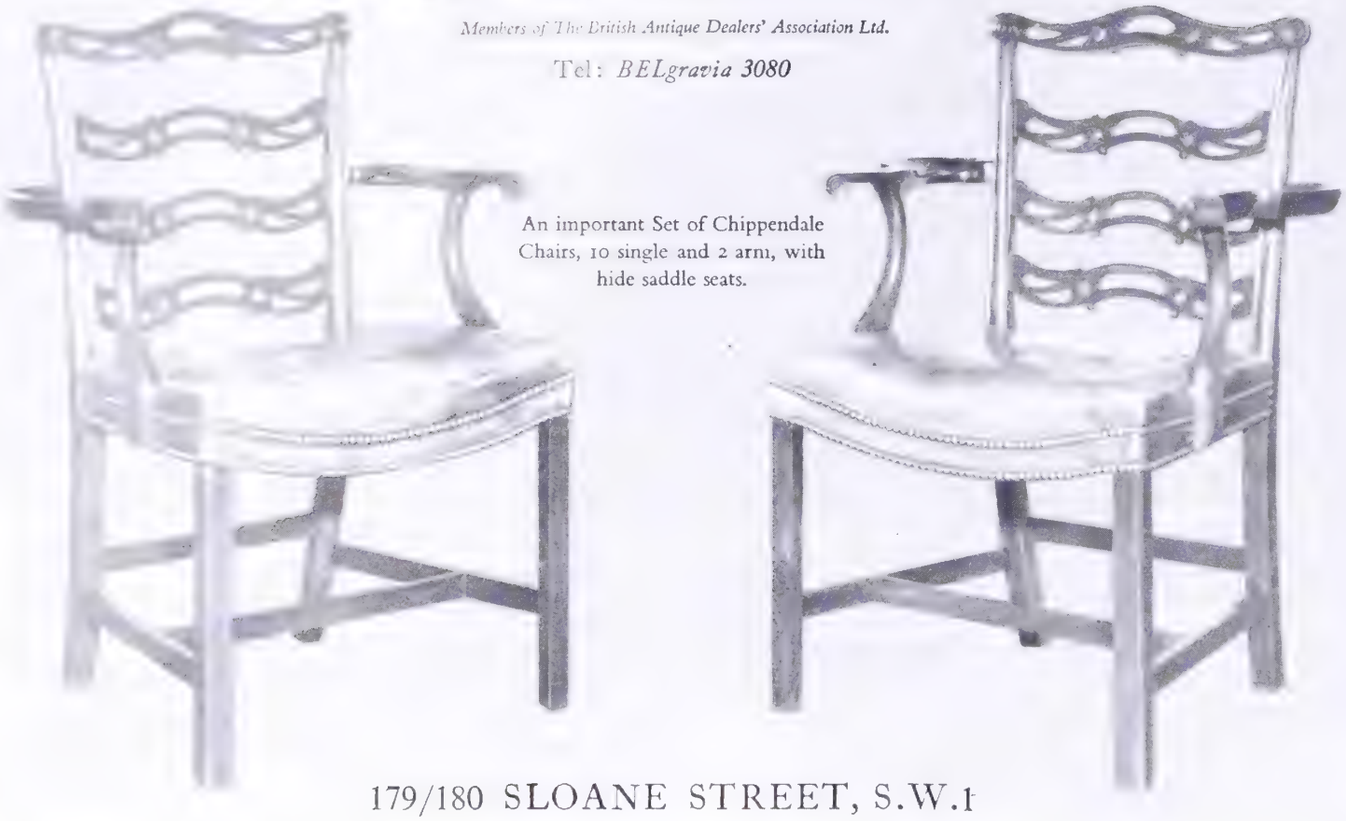

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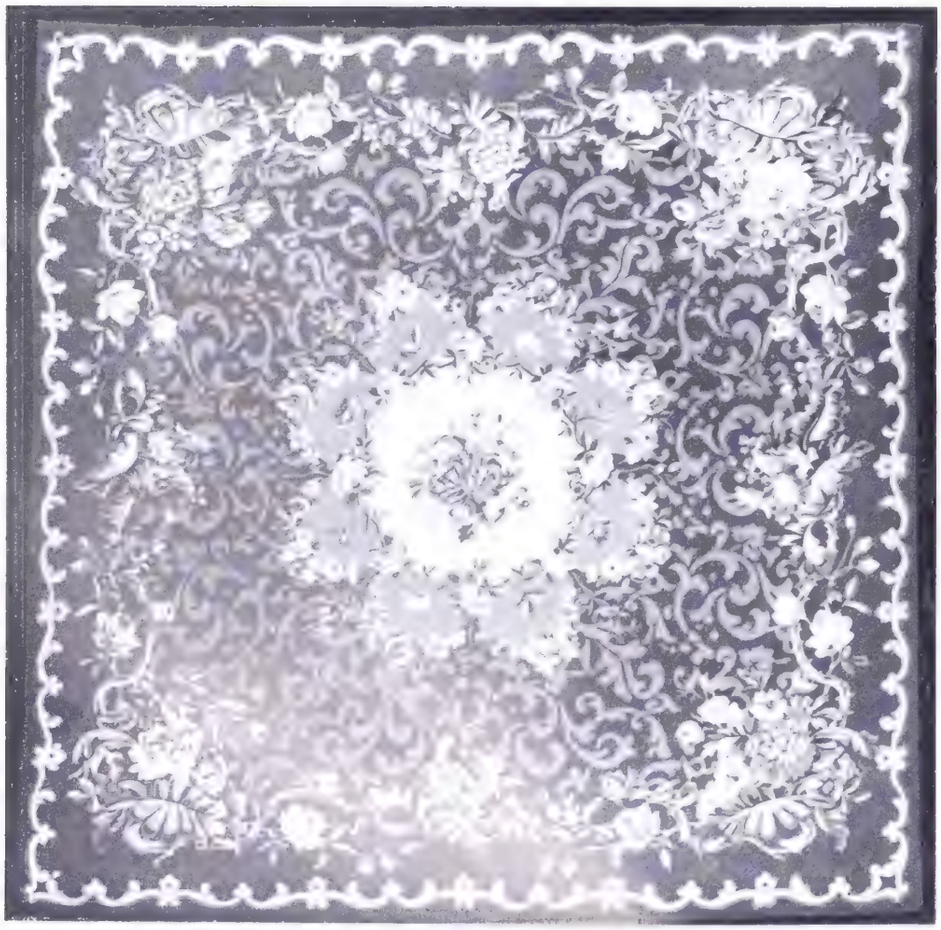

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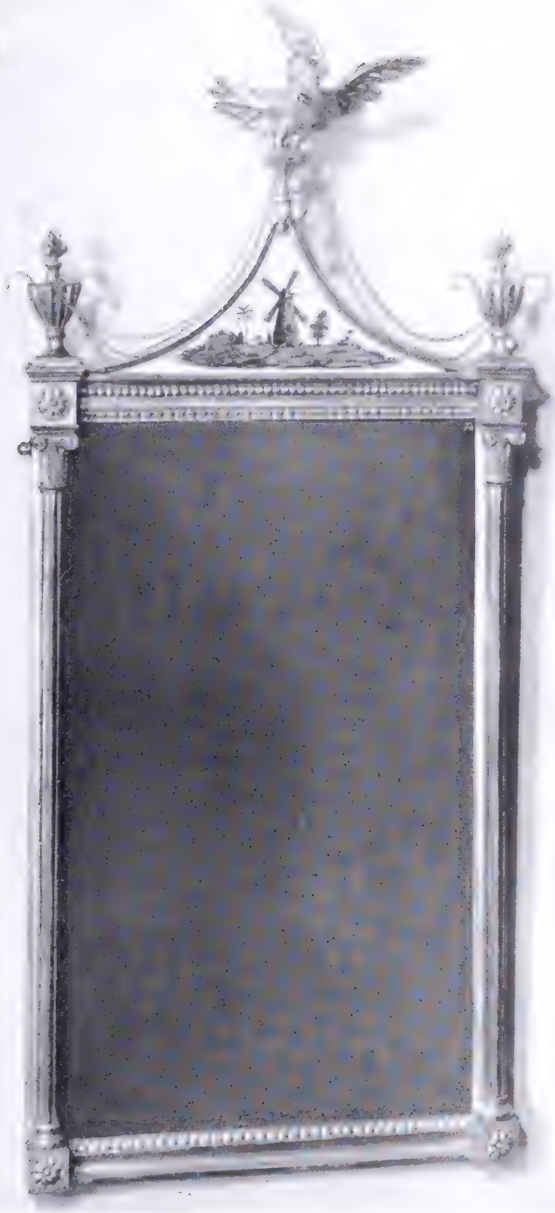

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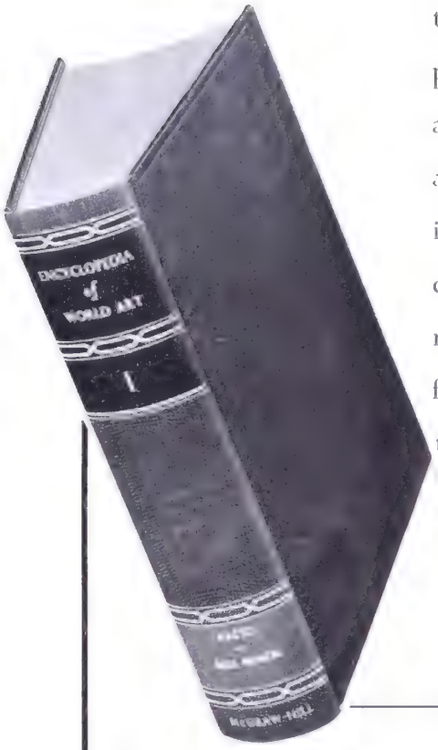

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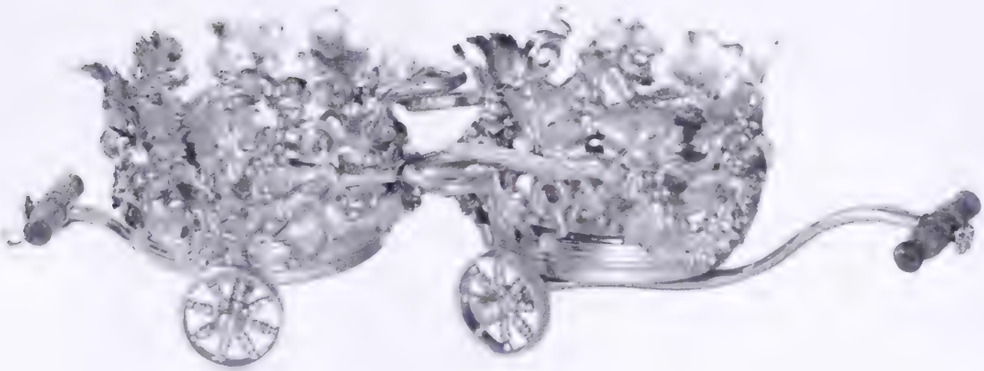

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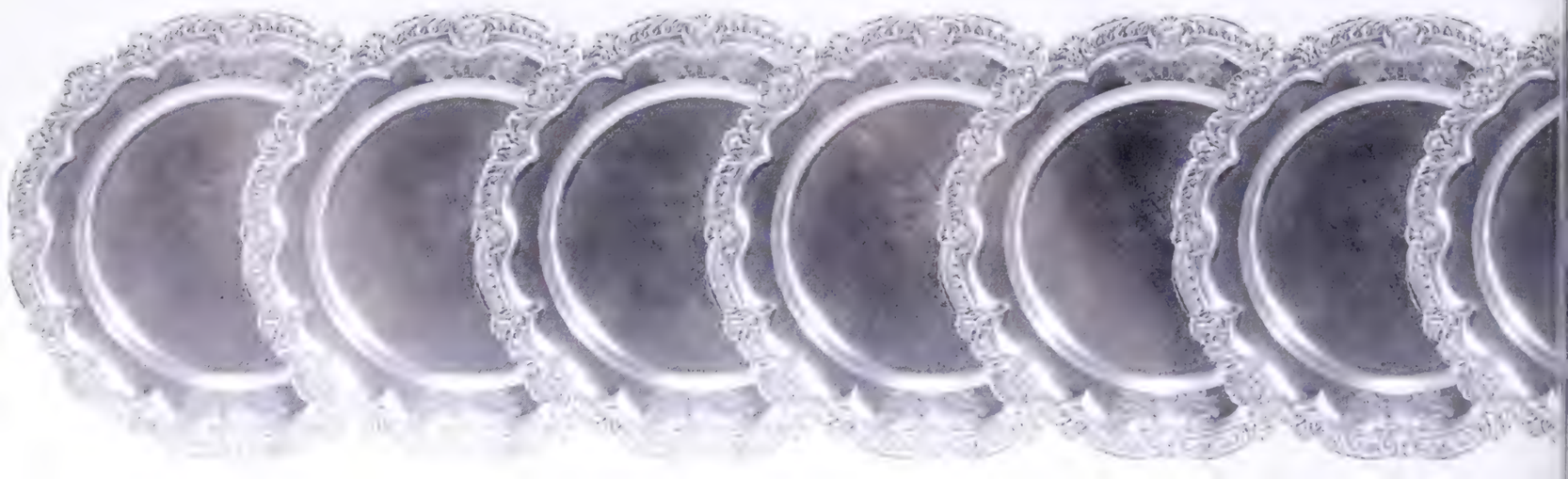

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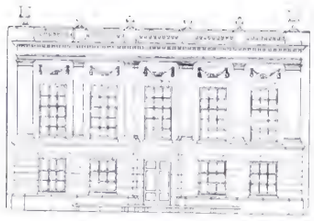

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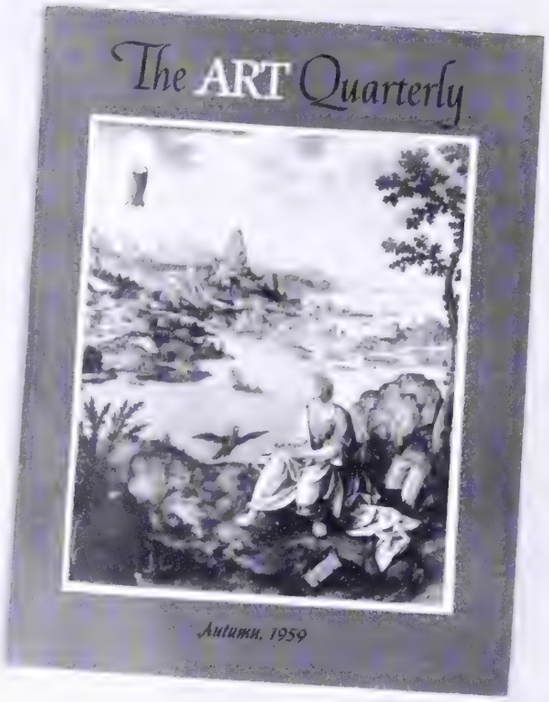

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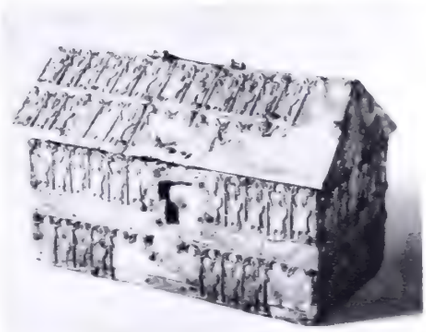

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One of the outstanding finds of recent years in the field of English period furniture was this Parham Billiard Table, made about 1750. It was fully recorded in the June (A.D.F.), 1959 issue of *The Connoisseur* (pp. 26–28). It has now been generously placed on loan at Temple Newsam House, Leeds, where it is seen here, by Messrs. Leonard Knight of London and Messrs. Godden of Worthing.

[illegible] illustrate an important work of art which a British antique dealer has sold or loaned to a museum or public institution either at home or abroad.

1. Rosendal in Hardanger, built 1663-65, nestles under the steep side of Mount Malmangernut.

2. Rosendal's main door leads to the great staircase.

3. Red and black furniture in the Pompeiian Room.

Rosendal

A Norwegian Manor House with Scottish connections

By Stephan Tschudi Madsen

AT the foot of the steep, green and granite-grey side of Mount Melderskin lies the manor of Rosendal in dignified retirement—like a strange old memory, like the fragrance of lavender in the drawer of an old maiden lady or a faded bow from a long forgotten ball'. That is the poet's description of Rosendal in Hardanger, the finest seventeenth-century manor house in western Norway. Even to the sober historian it is a fascinating experience to go by boat round this complicated fjord-country with its hundreds of islands and inlets, and get the first glimpse of the old white Baroque building, lying in its narrow cleft between Mount Melderskin and Malmangernut, and just below the shining white snowcap of the glacier of Folgefonnen. For three months of the year the sun never penetrates to this secluded spot. But in the baking heat of the summer sunshine the rose-garden in front of the house blooms in exotic magnificence.

The history of the estate before the construction of the manor house is closely tied up with Scottish affairs. By the middle of the sixteenth century Christopher Rustung was the richest and the most impressive man in western Norway. He owned the big estate of Sem on the Hardangerfjord, and by political intrigue had succeeded in securing from the Count Palatine Frederik (son-in-law of King Christian II of Denmark-Norway) a commission for privateering. Raids on Scottish ships in the North Sea added substantially to his already considerable income as a landowner.

As a young girl his daughter Anna went to stay in Copenhagen and there met the Earl of Bothwell. They fell in love, and he promised 'with hand, mouth and letter' to marry her. He thereupon abducted her to Holland, but only left her there to seek new adventures. Five years later he had married Mary, Queen of Scots, and on one occasion during the ensuing complications he had to take refuge in Bergen. Here Anna was able to sue him for the way he had treated her, and in 1567 Bothwell had to promise her a yearly maintenance of a hundred dalers and to give her one of his ships.

Anna had inherited Sem from her father, and in 1607 she made it over to her sister Else, who had married Anders Mowatt, a Scotsman. Their son Axel inherited the estate as well as the fortune his grandfather had accumulated from his activities as a privateer. Through economy and wise buying he increased the estate substantially and eventually became immensely rich. But his style of living was not in keeping with his position. With true Scottish thrift he lived among his riches in a small timbered house with a thatched roof and narrow windows.

Into this family of solid prosperity yet simple living came a man of high birth to ask for the hand of Axel Mowatt's daughter and only child in marriage. He was Ludvig Rosenkrantz, of a Danish noble family from Sönderjylland. Many men of rank and wealth had come to propose to the attractive Karen, and her father was no more willing to accept Ludvig Rosenkrantz than any of the others. 'He is smart and polished like a Frenchman', he is said to have told his daughter 'but he is no *man*, and from that you will suffer all your life'. But Karen, like her great-aunt Anna Rustung, was susceptible to masculine charm, and in the end she got her way. Anders Mowatt paid Rosenkrantz's debts, which amounted to 20,000 dalers and in 1656 the marriage was celebrated. Axel Mowatt died in 1661 and his wife the following year. When, in 1662, Ludvig Rosenkrantz became sole owner of the estate he at once set about building himself a manor house suitable to his position as a rich landowner of noble birth. In 1665 the house was completed, and in 1678 the estate was made into a Barony and given the name of Rosendal.

The exterior of the building (No. 1) stands practically unchanged from those times. It consists of three wings of two stories each, constructed round the three sides of a courtyard approximately the shape of a square. On the fourth side it is closed by a high wall with a big iron gate, which is the main entrance to the castle (No. 4). The building material used is solid granite covered with white plaster. The cornerstones are in soapstone.

When in 1660 King Frederik III of Denmark-Norway seized

absolute power, he prohibited the building of fortified castles among his noblemen. Rosendal was built only a few years after the regulation was made, and it is not fortified, but with its closed and defensive-looking exterior it has the character of a castle. The architect, whose name we do not know, cannot have been familiar with the new open palace architecture which was developing in France at the time. According to tradition, which there is every reason to believe, Rosendal was built by foreign workmen, and judging from the style of the building itself and of the carved decorations they must have been Dutch or Danish, working under strong north-German influence. It is a faint probability that Scottish-born Andrew Smith, at the time the leading sculptor in Bergen, may have done some of the carvings.

Standing in front of the manor house today, one gets a very strong feeling that it is a stranger in its surroundings, quite unconnected with any local or national tradition. The unusual orientation of the building adds to this impression. Residential buildings in Hardanger were normally placed high on the hills with a commanding view over fjord or valley and that is how the old farmhouses must have been placed. Yet Rosendal is placed far back into the valley, and neither back nor front face the view over the open country. The building is laid, so to speak, astride the natural direction of the ground, and with the main façade looking straight into the gloomy mountainside. One of the side wings faces the main view, and here the rose-garden was laid out, but that was done fifty years after the erection of the house itself. It would of necessity create difficulties to place a Baroque building with strict axial symmetry in a landscape as wild and irregular as the Hardanger fjord-country, and perhaps the strange orientation is just the result of a rather heavy-handed management of the problem. As it is, the magnificent silhouette of Mount Malmangernut (No. 1) creates a most impressive background to the building as seen from the main entrance, and possibly this purely aesthetic consideration influenced the architect when he decided on the position of the house.

The interior has undergone drastic changes since the seventeenth century, but the long corridors, which run the length of all three wings, still give an impression of the grandeur and unity of the original plan, and many of the old seventeenth-century doors have been preserved intact. One example of the original fitted furniture is a little cupboard with an oak door, which has been built into the wall above the main staircase. The charmingly naïve painted decoration on the door dates from the late seventeenth century.

The Great Hall has unfortunately been divided up into a number of smaller rooms, but next to it is a very handsome room, which probably served as the Great Chamber. This has retained much of its original character. It contains a fine canopied and carved bed, and has a beautiful chimneypiece. Also, the woollen wallcovering, woven in a multicoloured zigzag pattern, is of the greatest interest. As a type it is European, but the craftsmanship is probably local. The basement contained kitchens and storerooms.

Having built his manor house, Ludvig Rosenkrantz thereafter appears to have lost interest in it. At one time he even contemplated selling it in order to pay off some of his debts, which were again accumulating, but in this he seems to have received little co-operation from his wife. Karen Rosenkrantz died in 1675 and her husband ten years later. Two of their sons were killed in wars on the Continent and the third died a year after having taken possession of Rosendal. The fourth, Axel Rosenkrantz (1670–1732) became the owner of the manor house. He was a man of strong

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4. Rosendal is built of solid granite, round three sides of a courtyard. This is its principal entrance.

5. The Yellow Room, furnished in the early nineteenth century by the Rosencrone family. The mahogany furniture was made in the Bergen Empire style, the mirrors are an importation from Germany.

6. The walls of this Great Chamber are covered with a woollen material in a multicoloured zigzag pattern. It is thought to have been woven locally.

6

7. Rosendal's greatest period was during the occupation of Marcus Gerhard Hoff Rosencrone (1823-1896). One of the important innovations which he carried out in preparation for a royal visit in 1856 was the creation of this Red Ballroom. The walls and curtains are a deep red, the furniture gilt and in the neo-rococo style.

8. Another of Marcus Rosencrone's creations; the Pompeiian Room. This was designed in its entirety by the architect Emil Holm in the 1850's. The walls are of a dark green, the friezes white.

character, and, in contrast to his father, with a strong sense of economy. Because he was lame on one leg he was called 'Baron Klump'. He was the only one of the Rosenkrantz family continually to reside at Rosendal, and the laying out of the rose-garden is due to him. Axel Rosenkrantz left no children, and after his death the estate passed to the Crown. After changing hands several times it was bought, about the middle of the eighteenth century, by Edvard Londemann, a parson and *lector theologiae*, who by various financial manipulations had managed to amass a large fortune. A week before his death he attained his crowning ambition and became ennobled under the name of Rosencrone.

The first of the Rosencrone family to reside at Rosendal was Londemann's descendant Christian Henrik Hoff Rosencrone. To him is due the arrangement of the Yellow Room (No. 5), which he furnished with tall elegant mirrors, imported from Germany, and a fine mahogany suite in the Bergen variety of the Empire style with the family arms inlaid on tables and chairs.

The lifetime of his eldest son, Marcus Gerhard Hoff Rosencrone (1823-1896), was a great period for Rosendal. In preparation for a royal visit in 1856 he carried out important innovations. In the Red Ballroom (No. 7) gilt mirrors, deep-red curtains and gilt chairs in neo-rococo style create a magnificent effect, in keeping with the gay and florid taste of the 1850's. The garden was enlarged and laid out in the Romantic style, with a lake crossed by little bridges and a small stone pavilion with Gothic arches. The most important innovation was, however, the creation of the Pompeiian Room (Nos. 3 & 8), designed in its entirety by the architect Emil Holm. With dark green walls surmounted by a snow-white frieze by Thorvaldsen, its casts of classical statues and the red and black furniture, it is an *ensemble* of rare unity, and very typical of the late neo-classical period. The composition of the Pompeiian Room is one of perfect balance and harmony, which contrasts strangely with the heavy Baroque building of which it is a part and with the wild and magnificent landscape outside.

Exactly two hundred years passed after the marriage between Karen Mowatt and Axel Rosenkrantz, which led to the building of Rosendal, and the royal visit in 1856, which caused the last great innovation of its interiors. Today the house belongs to the University of Oslo and is being carefully preserved as one of Norway's stately homes.

1. Wall-fountain painted in blue, possibly by the manager Johan Georg Kreibe, and marked in the front *Herreboe.* / K. About 1760. Kunstindustrimuseum, Oslo.

Herreboe Faience

By R. J. Charleston

As this article was going to press, L. Opstad's 'Herreboe Fajance Fabrique' (Borregaard, 1959) was published. The author reaches different conclusions from those put forward here, but it has not been possible to discuss them in this article.—Editor.

EIGHTY years ago the word 'Herreboe' could not have been found in any work of reference on the ceramic art. In 1881, however, the Danish art-historian, C. Nyrop, in his book on the marks on Danish faience and porcelain,[1] drew attention to a wall-fountain marked 'HERREBOE FABRIQE (*sic*) J. & G. L.', now in the Kunstindustrimuseum, Oslo. Over the succeeding twenty years, information and material relating to the factory grew to the point where it was possible to hold a representative Exhibition in Christiania, commemorated in a *Catalogue* which, with its colour-plates in blue and purple, is one of the most charming books in ceramic literature.[2] The character of the ware being thus clearly established, Herreboe faience rapidly became the object of pursuit of rich Norwegian collectors, and under this pressure many hitherto unknown pieces came to light. Excavations on the site of the factory, conducted since the end of the Second World War, produced further material, and in 1959 the Kunstindustrimuseum in Oslo staged yet another exhibition, at which it was confidently anticipated that every known piece of Herreboe of any significance was either exhibited or listed in the *Catalogue*.[3]

The Herreboe factory was started by one Peter Hoffnagel in 1758/59, according to his own account.[4] Hoffnagel was a dynamic and volatile character, and in the width of his interests and the scope of his activities was a very characteristic eighteenth-century figure. Born in Christiania in 1721, he was educated for a while there, and subsequently studied law in Copenhagen, the

[1] C. Nyrop, *Danske Fajence- og Porcellansmærker*, Copenhagen (1881), p. 14.

[2] Kristiania Kunstindustrimuseum, *Herreboe-Fayencer*, Kristiania (1901).

[3] Kunstindustrimuseet i Oslo og Borregaard Museum i Sarpsborg, *Herreboe Fajance Fabrique* 1759, *Minneutstilling* 1959, *Katalog* (by Lauritz Opstad), Oslo (1959).

[4] The most complete account of the factory is to be found in Lauritz Opstad's article 'Herreboe Fajansefabrikk, dens produkter og dens personale', in *Ostfoldarv og Ostfoldminne*, Sarpsborg (1946), pp. 86-122. The only accounts in English are those of E. Hannover in *Pottery and Porcelain: a Handbook for Collectors*, I, London (1925), pp. 499-510; of W. B. Honey in *European Ceramic Art, a Dictionary . . . .*, London (1952), *s.v.* 'Herreboe' (both these accounts are now somewhat out of date); and of Ada Polak, 'The Norwegian Faience Factory at Herreboe', *Apollo* [illegible]

2

capital of the then united Danish-Norwegian kingdom. In 1747 he settled in Frederikshald (the modern Halden, on the east side of the Oslo fjord), no doubt attracted by the fact that his brother occupied an official position there. Before 1759 Hoffnagel had built up for himself a compact agricultural holding formed of the adjacent properties of Herrebøe, Mellom Bøe and Søndre Bøe, in the parish of Idd. In the course of improving his land he found there 'a very fine and good clay suitable for bricks and tiles of all sorts, also for glazed stoves for wood-burning in the foreign manner, and for glazed pottery, and finally a clay which when mixed could be used for making the so-called Delft or counterfeit porcelain so sought-after in this country.' Hoffnagel now accordingly set about starting a faience-works, and in a petition to the King dated 5th December, 1759, claimed that his factory had been brought to a point of 'desirable perfection'. He was, however, an unreliable witness, and statements of this sort must be taken with a grain of salt. In fact, an official document of 23rd May, 1760, states that 'the necessary large porcelain-kiln (by which was meant "faience-kiln") has not yet been erected'. Whatever the kiln used, however, there is no doubt that faience was being produced at Herrebøe in that year, for a wall-fountain in the Danske Kunstindustrimuseum, in Copenhagen, is inscribed 'Herrebøe Ao 1760'.

By this time, however, Hoffnagel was already in financial difficulties, bombarding the King in Copenhagen with petitions for loans, and finally even indulging in peculation at the expense of post office funds for which, as Post Master at Frederikshald, he was responsible. By October of 1761, his difficulties had forced him to approach outside financial backers for his concern, he himself taking the position of factory-clerk for an annual salary and a share of the profits. An unkind twist of fortune saw to it that, no sooner had he taken this step than approval was received from Copenhagen for an annual grant to the factory of 200 riksdalers for five years. Hoffnagel, however, was already broken financially, and in October, 1762, he sold his three estates to a limited company, whilst holding hard to his claim on the Royal

3

2. *Pot-pourri* jar with turquoise-green glaze and traces of red lacquer painting. About 1765. Kunstindustrimuseum, Oslo.

3. Punch-bowl in the form of a bishop's mitre ('bispebolle'), painted in blue partly supplemented with cold gilding. About 1765. Kunstindustrimuseum, Oslo.

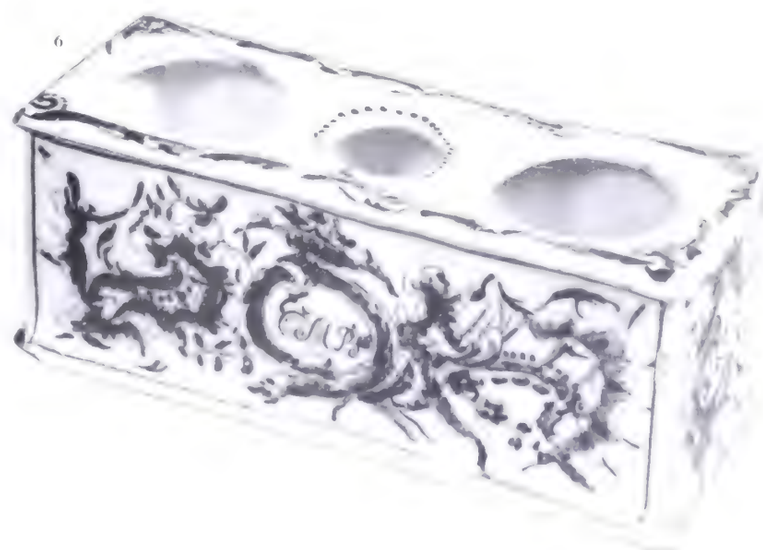
4. Tray, painted in blue. About 1765. Nordenfjeldske Kunstindustrimuseum, Trondheim.

5. Table-centre surrounded with cruet-containers, painted in blue. About 1765. Kunstindustrimuseum, Oslo.

purse. He first petitioned for a privilege to build a faience factory at Bragernes (the modern Drammen), and although this was ultimately granted, his restless spirit had already passed on to another project; for in June, 1763, he started a faience-factory outside the East Gate of Copenhagen. The wares of this factory have been tentatively identified with a reasonable degree of probability, and show strong affinities with Herrebøe faience.

The company to which Hoffnagel sold out was largely composed of members of the wealthy patrician families of Christiania, who made great efforts to further the sales of Herrebøe faience, partly by means of an advertising campaign in the Christiania newspaper, which in its lists of wares fortunately gives us a very complete idea of the Herrebøe production. The first years of the company's management were probably the most profitable of the factory's history. But the 1770's proved, in general, years of economic difficulty for Norway, and after an abortive attempt to sell the whole concern in 1772, the consortium let the estate on an annual basis until 1778, when it was finally sold. It used to be thought that 1772 saw the effective end of the factory, but there is now reason to believe that the production, on a restricted scale, of wares of a rather rough character continued until the late 1770's.

It is now time to describe the wares themselves. The body of the Herrebøe faience is of a buff colour, being probably a mixture of imported and local clays. The glaze, which is of somewhat variable quality but which at its best is very good, varies also somewhat in tone, being sometimes creamy and sometimes more inclining to a bluish-white. Excavations at the factory-site have demonstrated that plain turned shapes without any decoration were made in abundance. But these were purely utilitarian articles, and have therefore not survived the ravages of time above ground. By a favourable dispensation, therefore, mainly those articles remain to the present day which represent the more ambitious output of the factory, and which would originally have been most highly prized. These wares are mostly moulded (at this time more costly than hand-thrown pieces) and decorated with relief designs which often echo the decoration of late Baroque and *rococo* silverware. These reliefs are frequently picked out in a blue (less often in a brownish manganese-purple) which was fired at the same time as the glaze. Very rarely, these two



6. Inkstand painted in blue, inscribed underneath 'Joseph Large'. About 1765. Kunstindustrimuseum, Oslo.

7. Dish painted in blue, probably by H. C. F. Hosenfeller. About 1765. Kunstindustrimuseum, Oslo.

Mark
HB
No 1
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7

colours are combined on one piece, and even rarer are specimens of polychrome 'high-temperature' painting, known in fragments only. One example survives of the use of the *bianco-sopra-bianco* technique (familiar to English delftware enthusiasts), in which the design is painted on a blue- or grey-tinted glaze with a pure white glaze-mixture. The use of this technique at Herreboe was no doubt inspired by the practice of the contemporary faience-factory at Rörstrand, in Sweden. Very rare examples exist of a beautiful turquoise-green ground-colour, on which traces of decoration cold-painted in gold or red lacquer sometimes survive (No. 2 and *cf.* No. 3).

The repertory of shapes in Herreboe faience was very considerable. These include not only tureens, sauce-boats, plates, dishes (Nos. 7 and 8) and numerous other forms for the dinner-table (No. 9), but tea- and coffee-wares, mugs, inkstands (No. 6), *cachepots*, *pot-pourri* jars, wall-fountains (No. 1), and punch-bowls. Most notable of all, however, are two shapes known virtually only to the Scandinavian factories—a large covered punch-bowl (No. 3) in the form of a bishop's mitre (a shape first found at the Store Kongensgade factory, in Copenhagen), and a large tray (used as a top to a tea-table) of the type familiar from the Swedish and Danish faience factories (No. 4). Of particular significance is a table-centre consisting of a *putto* crowned with flowers and bearing up a basket, presumably for fruit, whilst cruet containers surround the moulded base, amidst *rocaille* scrolls and shells (No. 5). Norwegian writers have suggested that this and the other models used at Herreboe were executed by a certain Henrik Bech, a wood-carver of Danish origin who was destined to be responsible for the carvings at Kongsberg church, the principal monument of *rococo* art in Norway. Although the suggestion is seductive, there does not in fact appear to be any evidence that Bech worked for Herreboe.

The chief artistic glory of Herreboe faience, however, is its painting. In its best examples this displays, in the rendering of *rococo* motifs, a dash and rhythm which are not equalled in the faience of any other factory (Nos. 3, 7 and 8). For some reason, the abstract themes of *rococo* scrollwork seem to have struck a particularly responsive chord in Norway, and the painters at Herreboe, in the work which is most characteristic of the factory, evolved a sort of short-hand notation in which scroll and flower are reduced to a series of thicks and thins where the form strictly speaking is lost, and the rhythm is everything. This break-neck effect is not always successfully achieved, however, and the painting can sometimes be relatively static, incoherent and rather coarse. Figure-painting is comparatively rarely found, but when it occurs the figures are frequently transmuted, the impressionistic Herreboe touch lending an unwonted force to their *rococo* elegance (No. 4). The roots of this style are certainly to be traced in the faience-painting of the Schleswig-Holstein factories (Johan Georg Kreibe, the first technical manager at Herreboe, came from the Schleswig manufacture); but its flowering is wholly Norwegian.

Much ink has been spilled in discussing the development of this 'Herreboe style', and it is the factory's misfortune (since the process of identification begins with marked pieces) that so many of its leading names began with the same initials. Perhaps the most frequently occurring mark is that shown in No. 10 (a), and the traditional view has been that this stood for 'Herreboe: Kreibe: Large'. Joseph Large was the stepson of Hoffnagel, and a characteristically decorated inkstand (No. 6) in the Kunstindustrimuseum, Oslo, bears his name in full on the base.[5] It has therefore been assumed that he was the factory's leading painter. In more recent studies of the problem, however, the view has been put forward that the evolution of the factory's style was due to one Heinrich Christian Hosenfeller (or Hosenfelder), a painter who, after schooling in Berlin, had come to Norway about 1760. After leaving Herreboe, probably in 1772, he settled in Frederikshald and became one of the leading portrait-painters in the country. There is, however, no real evidence that he was at Herreboe before 1767. Although he was unquestionably one of the factory's most forceful artists, as may be seen in a number of pieces with the painter's mark HF or H (Nos. 7 and 10(b)), it seems highly problematical whether he can in fact have been the originator of the 'Herreboe style'. This is already displayed in

[5] Illustrated Ada Polak, *l.c.*, Fig. III.

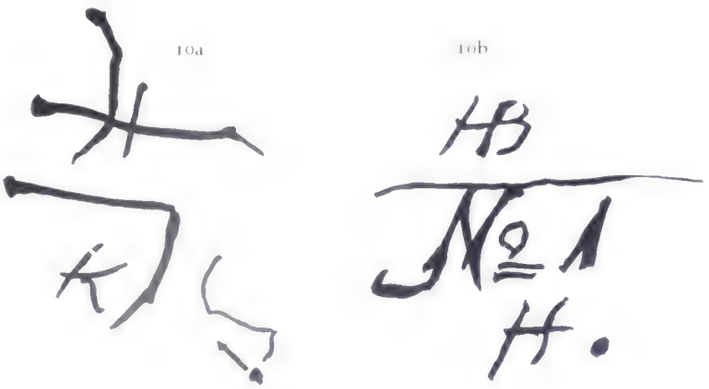
8. Dish, painted in blue. About 1765. Victoria and Albert Museum. Crown Copyright.

its maturity in the pieces marked 'H.K.L.', which may reasonably be supposed to have been painted during Kreibe's managership—that is, at any time up to 1763, when Kreibe disappears from the archives. In 1760, the earliest recorded date of a piece of Herrebøe faience, Joseph Large was only 18 years old, and it hardly seems probable that between the ages of 18 and 21 he could have exercised a decisive influence on the factory's style. Indeed, in a census of 1762 he was still referred to as a journeyman ('Svend') which gives no hint of prominent status. The same arguments apply with even greater force to Joseph's younger brother, Gunder Large (probably born 1744), whose name has recently been put forward as possibly the genius of the factory on the painting side.[6] It is worth noting that, when the Herrebøe works ceased activity, neither of these brothers took up other forms of painting, as did Hosenfeller. Who then could the painter 'L' be? There seems no alternative but to identify him with the 'painter Lobech' ('Skildrer Lobech') who is twice so mentioned in local records of 1762. The name is presumably German, and Lobech probably came to Norway from Denmark or Schleswig-Holstein under Kreibe's aegis. It is therefore readily understandable that their names should be almost invariably associated. When Kreibe left, Lobech probably did not long outstay him, apparently leaving Herreboe in July 1763, and taking up citizenship at Frederikshald in 1766. In 1770 'Skildrer Lobeck' is recorded at Christiania, which city he left to settle in Drammen ('Skildrer Mr. Lobech' appears in 1772), where he died in 1797. It is noticeable that he is invariably styled 'painter', a title never applied to either of the Large brothers. It seems, therefore, that the 'Herreboe style' was really a development of North German talents on Norwegian soil; and that its evolution belongs to the early 1760's rather than to the period of Hosenfeller's activity, powerfully though he may have reinforced it by his own talents as a painter.

9. Cruet-jug for oil, painted in blue probably by A. Lobech. About 1763. Kunstindustrimuseum, Oslo.

Mark
H
K L

10 (a). Mark as on No. 9.
10 (b). Mark as on No. 7.



[6] H[illegible] Idd in 1770, and although on one is written 'Gunder Large pin. . . ', this can only show ignorance of Latin, since the candlesticks are in fact undecorated. It seems far more probable that Gunder Large was, as the old view had it, a thrower or turner, and that 'pin (xit)' really stood for 'fec (it)'.

1. Beaker, with feet shaped as a seated St. Olav. Bergen, c. 1560. *Oslo Kunstindustrimuseum.* 2. 'Hanseatic beaker', Bergen c. 1550. *Oslo Kunstindustrimuseum.*

3. The Welcome Cup of the Journeymen Bakers' Guild in Bergen. Christopher Hartvigsen, Bergen 1728. *University Collections, Bergen.* 4. The Welcome Cup of the Journeymen Tailors' Guild in Bergen, festooned with all its shields. Herman Wichman, Bergen 1643. *University Collections, Bergen.*

Norwegian

FROM THE SIXTEENTH TO THE

DURING the Middle Ages much fine silver—church plate and reliquaries, drinkinghorn mounts, jewellery—was made in Norway. Most of it is now safely stored away in churches and museums, and the appearance in the art auction room of a piece of Norwegian mediaeval silver would be a sensation. The serious student should consult Dr. Thor Kielland's exhaustive and well illustrated work on the subject (*Norsk gullsmedkunst i middelalderen*, Oslo 1927), while the collector will find more interest in Norwegian silver from the seventeenth and eighteenth centuries. This can be seen quite frequently in antique shops and salerooms in Britain.

The earliest silver made in post-Reformation Norway was produced by German goldsmiths in Bergen for the use of the Hanseatic merchants in that city during the early and middle part of the sixteenth century. In style these pieces are of course very closely related to contemporary north German models, and their Bergen origin can be determined only through the appearance of the impressed mark of a crowned fish (the crowned fish and eagle being the coat of arms of the Hansa merchants in Bergen, whose chief trading commodity was dried cod). The most characteristic model is the tall, trumpet-shaped beaker on three moulded feet and with two ornate bands round the upper and lower halves of the body. From these bands, which are nearly always moulded into leaf or rope ornamentation, hang small rings at regular intervals. A particularly elaborate example (No. 1) from about 1560 has feet moulded into the shape of the sitting figure of St. Olav, a curious example of the survival in Norway of mediaeval symbols long after the introduction of the Lutheran religion in 1537. The 'Hanseatic beaker' (No. 2) was produced by Norwegian goldsmiths for over 300 years. The later examples were made mainly for provincial customers, and they are very debased in form and technique.

During the early part of the seventeenth century a series of royal decrees regulated the activities of goldsmiths working everywhere in the Danish-Norwegian kingdom. The craft was to be carried on in the cities alone; the system of masters, journeymen and apprentices was properly organized; the standard of metal was fixed and hallmarking made compulsory. For a long time, however, it was not very conscientiously practised, but during the eighteenth century wardens were appointed to supervise the hallmarking at all local assay offices, and marks became more complete.

Powerful guilds developed in the three major towns: Christiania (now Oslo), Trondhjem and Bergen. The crowned *C* of Christiania, frequently with the date put neatly inside the bend of the initial, is known from existing pieces from the early seventeenth century, while the rose or six-pointed star of Trondhjem appears somewhat later. Bergen's crowned *B* is known from about 1580 and remains unchanged—except for minor variants of the shape of the letter—for a hundred years or more. About 1740 the town mark for Bergen became a gate with seven balls

Silver

NINETEENTH CENTURY

By Ada Polak

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5. Tureen. Jürgen Jeger, Trondhjem 1663. *Nordenfjeldske Kunstindustrimuseum, Trondhjem.* 6. Tankard. Jörgen Bleckman jun., Bergen 1620-30. *University Collections, Bergen.* 7. Tankard. Morten Finckenhagen, Christiania 1686. *Private Collection.* 8. Tankard made in the form of a hooped wooden can. Ole Moug, Drammen 1727. *Oslo Kunstindustrimuseum.*

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underneath it, as shown in the city arms, whilst at the beginning of the nineteenth century only seven balls are used. Bergen silver of the eighteenth and nineteenth centuries is sometimes marked not only with town mark and maker's mark, but with a warden's assay mark and a special sign for the month (No. 13). Guilds also appear in the smaller Norwegian towns, Bragernes (Drammen today) and Stavanger, and during the eighteenth century even very small townships had their goldsmiths' guilds, which usually worked under the supervision of the guild in the nearest major city. All the goldsmiths' guilds in Norway worked in close connection with the large and powerful guild organizations on the Continent. The guilds in Germany, Denmark and Norway had the same rules and the same ceremonial at their meetings, and journeymen from all three countries travelled through the whole area.

By far the largest and most powerful of the Norwegian guilds was that in Bergen. All through the period Bergen was Norway's largest town, and old Bergen silver is preserved in much greater quantities than silver from any other city. During the Renaissance, and for a period from about 1740 to 1790, Bergen silver is of quite exceptional quality, while the Trondhjem guild seems to have had a particularly successful period during the latter part of the seventeenth century. The best Christiania silver was made during the latter part of the eighteenth century in the neo-classical style, though some excellent Christiania pieces date from the early eighteenth century.

The spectacular orders from the King of Denmark-Norway and his court were carried out by Copenhagen masters, and the most important patrons of the Norwegian goldsmiths were the rich merchant aristocrats in the towns. Some of them were immensely rich and were inspiring to work for. Remarkable are some of the very fine pieces produced during the eighteenth century in tiny little townships on the borders of the Oslo fjord where one or two rich timber exporters were keeping a small group of craftsmen busy with their meticulous demands for fine silver.

The most picturesque type of Norwegian silver is the tall lidded goblet, which, until the middle of the eighteenth century, was the obligatory piece required to be made by a journeyman wishing to become a master at his craft. They were used as welcome cups (Nos. 3 & 4) at the ceremonial drinking at the guild meetings, and when in use they were hung with a number of small shields. Each of these represented an individual member of the guild. The goblets are made after German models, are richly ornamented with chasing and elaborately moulded parts, and the general impression is something of great richness. Tureens and dishes in a dignified Baroque style were made in Trondhjem in great numbers at the end of the seventeenth century, and some

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9. Bridal crown. Hans P. Blytt, Bergen c. 1750. ***University Collections, Bergen.***

10. Bridal crown. Probably Bergen seventeenth-century work. ***Victoria and Albert Museum.***

11. Coffee pot and dish. Jacob Nielsen, Christiania 1719. ***Oslo Kunstindustrimuseum.***

12. Tea caddy. Harmen Anthoni Reimers, Bergen 1709. ***Vestlandske Kunstindustrimuseum, Bergen.***

13. Complete set of Bergen marks on the base of a gold snuff box in Vestlandske Kunstindustrimuseum; Bergen mark for 1753 and warden's mark of Jens Kahrs. Maker's mark of Carl Sörensen, the gold mark and a mark signifying the month of January.

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of them are of fine quality. Important Trondhjem masters of this period were Jürgen Jeger and Jens Christensen Sehested.

But by far the most usual type was the tankard, which was being produced in considerable numbers in all the Norwegian towns during most of the period here under discussion. The Renaissance tankard is tall and thin and rests on a plinth; the body is decorated with engraved patterns, whilst plinth and lid usually have chased decoration. Sometimes there is a moulded 'rope' round the lower part of the body (No. 6). During the latter part of the seventeenth century the typical Baroque tankard came into fashion. It is broad and squat and the body rests on three feet, moulded into the shape of pomegranates, lions or balls and claws; the thumbpiece was also finely moulded (No. 7). It is possible that the moulded parts were imported made up from suppliers on the Continent. Where the feet join the body there is usually a chased decoration of leaves of the acanthus type. The lid usually has a coin in the centre and engraved or chased decoration on the surrounding parts. Inside a vertical row of pegs on the same side as the handle mark off the quantities of beer each single drinker was supposed to consume when the tankard was circulated: thence the term 'peg tankard'. The Baroque type of tankard remained a prevalent model for goldsmiths all over Norway for about 150 years. The style of ornamentation changed with the fashions, but the basic features remained the same.

A picturesque variety of the tankard is the copy in silver of the hooped wooden can, which seems to have been fashionable in eastern Norway during the first half of the eighteenth century. The wooden model was made and used in the country districts and with its lively contours, its fine balance between spout and handle and the interesting interplay between vertical and horizontal lines, one can easily see how it caught the fancy of more experienced craftsmen. The example illustrated (No. 8) has gilding on the horizontal bands on the upper and lower parts of the body and a lion on an axe (from the Norwegian royal arms) moulded as a handle to the lid. Perhaps we can interpret the whole type as an early example of romantic admiration for 'national' life and customs. The fact that the hooped can was copied in Norwegian pewter, faience and glass as well as in silver seems to point in the same direction. Some closely related forms are known from Danish silver from about the same time. With the example illustrated go two small silver beakers, marked in the same way as the tankard and shaped like a pair of small hooped tubs. They are made to screw one with the other. A few years ago a tankard, identical to the one illustrated, turned up in an English dealer's shop. It had lost its spout and a Scottish coat of arms had been engraved on it, but it was unmistakably a pendant to the tankard in the Kunstindustrimuseum, Oslo. Unfortunately that museum did not succeed in acquiring it. The two tankards and the two beakers, and possibly other lost pieces, must have made up a silver table service of unusual form and rare variation.

An interesting, though not yet fully explored, chapter in the history of Norwegian silver is that of the bridal crowns (Nos. 9 & 10). Few of the existing examples are marked or can be dated with accuracy. But it seems certain that the type goes back to the Middle Ages. One of the oldest existing crowns has names of saints engraved on it, and must have been made soon after the official decree of Reformation in 1537. Most of the crowns still preserved belong, however, to a later date, and the majority seem to have been made in Bergen. The habit of using crowns at weddings does not appear to have been so popular in the eastern parts of the country as in the west.

The crown is made of a ring, sometimes divided into sections, that rests on the head. From it rises a row of sections of identical ornaments, made of thin silver cut into patterns of leaves, heraldic figures and the like (Nos. 9 & 10). In the finest examples the sections are supported by moulded figures, and hanging ornaments are suspended from the top of each section, to give an impression of glittering richness. The heavy gilding found on most crowns aims at the same effect. At first crowns were probably used at marriage ceremonies in noble castles and the town houses of rich merchants, but later, and certainly from the eighteenth century, they were used only at country weddings. In western Norway they can still be seen in use, but like the national costume with which they are worn they are now somewhat self-consciously traditional. A very fine example, unmarked, but probably dating from the seventeenth century, can be seen in the Victoria and Albert Museum (No. 10). The nineteenth-century examples are sometimes very cheap and debased.

In 1758-59 the welcome cup was discarded as a masterpiece in

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14. Keyhole escutcheon on a chest in a Bergen private house. Jens Kahrs, Bergen 177(?).

15. Coffee pot. Jens Kahrs, Bergen 1762. ***Oslo Kunstindustrimuseum.***

16. Tea kettle. Peder Christensen Beyer, Bergen 1791. ***Vestlandske Kunstindustrimuseum, Bergen.***

17. Candlestick. Knud Smith, Christiania 1774. ***Moltzau Collection, Oslo.***

18. Tea urn. Andreas Blytt, Bergen 1811. ***Vestlandske Kunstindustrimuseum.***

19. Sugar baskets with English cut glass bowls, the silver mounts by Christian Börs, Bergen 1836 and 1830. ***Private collection.***

the Bergen goldsmiths' guild and the coffee-pot (No. 11) introduced in its stead. By that time services for tea and coffee, sugar and cream had already for some time given a touch of modernism to the repertoire of the Norwegian goldsmiths. Extremely fine are the engraved teacaddies of the early eighteenth century (No. 12), with their austere shape and highly formal ornamentation. Some of the little lidded boxes and containers, probably used for sugar or sweets, are also very graceful. The twisted ribs are the normal ornamentation for tea- and coffee-pots, sometimes the intricate shapes are further varied through engraving (No. 15). The most ambitious type of the time is the tea-kettle (No. 16) lifted high on three feet above a small spirit lamp. The finest rococo goldsmith in Norway was Jens Kahrs (1712-1781) from Bergen, whose biography is better known to us than that of any other Norwegian goldsmith. Not only did he make most of the standard types of the day in a particularly elegant way—his church plate and his coffee-pots are of exceptional quality and style—but, in collaboration with his rich Bergen patrons, he produced a series of works which show originality and inventiveness to an unusual degree. A table-clock, a mirror-frame, a keyhole escutcheon (No. 14) with his mark are exceptional examples of graceful rococo metalwork. Kahrs also specialized in the making of semi-precious objects de vertu and worked very gracefully in gold, precious stones and inlaid work for snuff-boxes, and other such items.

The Christiania neo-classicism represented the style in a particularly dignified way. In its early stages it was clearly inspired from Copenhagen, and was rich and ornate with clusters and garlands of flowers and grapes in high relief as ornaments on the severely classical shapes (Knud Smith was an interesting representative of this phase: No. 17). Later on it became more severe, and closer to the English version. No direct contact can be traced between the Christiania guild and English goldsmiths, but the similarities are accounted for by the fact that trade connections between England and eastern Norway were very close, and that English fashions were prevalent in Christiania in every field. Of one Bergen master, Andreas Blytt (active from 1791 to about 1815), we know that he spent three years in London, at one time working with a jeweller called Sim, and in many of his works English features can be detected. The increasing importation of English copperware and Sheffield plate during the Regency period made a definite impact on the style of Norwegian silver of the period. This was especially so in the work of the Bergen goldsmiths who were always the first to adopt the new trends in fashion.

About 1820 the classical style began to wane, classical severity giving way to richer effects. Elaborate chased ornamentation in high relief was increasingly used, and on more luxurious vessels coloured stones were inlaid. At the same time the output of the goldsmiths began to decrease; for the masters found it more and more difficult to work within the limits imposed by the guild regulations in competition with the mass produced industrial goods in cheaper materials, which were invading the market in increasing quantities. The dissolution of the guilds in 1854 was, in fact, a measure long overdue.

Two Nöstetangen Goblets

Recently discovered in England

By Ada Polak

GLASSMAKING in Norway began in 1741, and after the preliminary years of trial and adjustment the industry was capable of providing all the glass needed in the united kingdoms of Denmark and Norway. From the year 1760 the crystal factory at Nöstetangen (about thirty miles south-west of Oslo) produced table services and luxury glass of the highest artistic order. A team of glassblowers, most of them of German origin, but with the Newcastle master James Keith as the decisive personality, created a style of furnace-worked decorations which was both picturesque and original, while in the workshop of the Silesian engraver Heinrich Gottlieb Köhler wineglasses, decanters and goblets were provided with decorations of first-rate quality. The most interesting designs were those produced by Köhler to his customers' personal orders. The patronage from the Royal court in Copenhagen was a great stimulus to the artists and craftsmen at Nöstetangen, but even more important were the imaginative demands from the prosperous citizens of Oslo. Therefore the recent discovery in England of two first-rate engraved goblets from Nöstetangen is of unusual interest.

In 1956 the well-known glass collector Mr. Donald H. Beves of King's College, Cambridge acquired a richly engraved goblet (Nos. 1—1(d)) in a local antique shop. When it was discovered to be a piece of Norwegian glass, of a type not well represented in the Victoria and Albert Museum, Mr. Beves generously presented it to that museum.

It has the form of a large wine-glass with an airtwist stem, and the engraving, which is dated 1774, centres round the double monogram *ASMS* (No. 1(b)) in a graceful rococo frame. To the left of the monogram is a group of masonic symbols. The only freemason in Norway in 1774 with the initials *A S* was Andreas Schmidt, surgeon to the General Staff at the Military Academy in Oslo. When analyzed all the details of the engraved decoration can be interpreted as allusions to Schmidt and his career as a freemason.

Andreas Schmidt was born in Elsinore in 1730. In 1756 he married Maria Jürgensen in Copenhagen, and the following year was accepted as member of the Barbers' Guild in that town. Later he became surgeon to various Norwegian regiments, and in 1770 he settled in Oslo as surgeon to the General Staff at the Military Academy. The coat of arms underneath the double monogram shows two arms (No. 1(b)) striking an anvil, an allusion to his surname Schmidt (smith), while the mortar, retort, and medicine bottle to the right of the monogram suggest his profession.

1a

1. Goblet made for the Oslo freemason Andreas Schmidt at Nöstetangen in 1774 and engraved by H. G. Köhler.
Presented to the Victoria and Albert Museum by Mr. Donald H. Beves, of Cambridge.

1(a). Phoenix arrives at the temple by the sea.

1(b). Monogram of Andreas Schmidt and his wife Maria, and Schmidt's coat of arms.

1(c). The rococo viking-ship.

1(d). A cutter's machine, symbolizing 'The Perfect Ashlar'.

1b

1c

1d

While in Copenhagen Schmidt had been member of the 'Phoenix' freemasons' lodge, and in 1773 was received as a brother in the St. Olaus lodge in Oslo. This latter event has been the occasion for the making of the goblet, and the elaborate picture engraved round the major part of the bowl is a description of it in allegorical language.

A magnificent temple is seen situated on a quayside (No. 1(a)), and a fantastic birdlike creature has just been brought ashore from a ship riding at anchor in the harbour. It is walking on to the square in front of the temple, stretching its neck and flapping its wings, while groups of people dressed in ceremonial costume come out and greet it with suitable gestures. In short Phoenix (Andreas Schmidt) has arrived on a ship to a temple by the sea (the St. Olaus lodge in Oslo), where he is being received by the brethren.

The temple is an elaborate structure, showing a somewhat confused mixture of all the architectural styles that were to be seen in Copenhagen at the time: classical porticos, mediaeval turrets and crenelations and a fine dome in the centre. It is certainly no realistic view of the masonic lodge in Oslo, for in 1774 the brothers had not even the most modest meeting place of their own, but met at an inn. Equally fantastic is the ship on the harbour, which seems to be something of a representation of a viking-ship. It has a long ornate bow and carries shields along the gunwale; the little boat that has ferried the Phoenix ashore is manned by grim vikings, armed with spears and shields. These details have clearly been put in to create an atmosphere of ancient heroic history. Freemasons have always favoured allusions to national history, and the Norwegians of the eighteenth century were no exceptions. The St. Olaus lodge prided itself on being successor to the mediaeval guilds, founded by St. Olav himself in the eleventh century: and when Schmidt's goblet was made national feelings had just received an extra stimulus through the publication of Professor Gerhard Schöning's *History of the Realm of Norway* (1771-73) and of the poet Johan Nordahl Brun's versified tragedy about the viking chief, *Einar Tamberskielver* (1772).

To the right of the central monogram is the picture of a cutter's wheel (No. 1(d)). This is interesting for the glass historian, but what connection has it with Andreas Schmidt's masonic goblet? Perhaps it may be interpreted as an allusion to the masonic 'Perfect Ashlar'; the rough stone which has been ground and polished into the perfect square of the ashlar, and which symbolizes the development of the masonic brother from his initial rough state to moral perfection.

In 1774, when the goblet was made, the factory at Nöstetangen was not working at peak production, since it was preparing for the transition of the crystal production to the bigger and more up to date factory in Hurdalen. It is one of the few pieces which can be dated with certainty to this intermediate period. James Keith must have designed and blown it, as he seems to have been the only master craftsman left at the old factory at the time. The fact that the goblet has the shape of a regular English wineglass of the period makes it the more reasonable to assume this. It is interesting to speculate on what the cover must have looked like. It is certain to have been one, since no Norwegian glass goblet was ever made without.

There was no decorators' workshop at Nöstetangen in 1774. Köhler and his little circle of engravers and artists had left the factory in 1770, when the reduction of activities began. Köhler had settled in Oslo, where he worked as a freelance engraver, designer of chandeliers and drawing teacher. We know his manner as an engraver at this time from a small group of extant pieces, and these show a distinct decline compared with his work

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during the 1760's; his designs are conventional and his touch uncertain. Yet Andreas Schmidt's goblet is an exception. The overall conception of the decoration was clearly designed by Köhler for this particular occasion. It is a highly original and inventive composition, where his great gift for descriptive detail has been used to the full. Particularly fine is the central scene where the Phoenix steps ashore to meet his new brethren in front of the temple (No. 1(a)). The bird itself is most expressive in its pose, and so are the human figures, whose gestures of greeting are most convincingly rendered, in spite of the fact that each figure is less than $\frac{1}{4}$ in. in height. In scenes like this Köhler's late and somewhat careless technical manner is fully justified. The quick, loose hand, which is unsatisfactory for more formal subjects like heraldry or monograms, has a lively impressionistic character, which lends life to the figures and gives atmosphere to the scene.

While working in Oslo, Köhler has been able to plan and execute Andreas Schmidt's goblet in close collaboration with his client; either Schmidt himself or one of his brethren in the St. Olaus lodge. This may be one reason why Köhler rose to such unusual heights of imaginative design and spirited execution at a time when his powers generally seem to have been waning. It is also likely that the masonic manner of life appealed strongly to

2a

2b

2. Goblet made at Nöstetangen in commemoration of the marriage between King Christian VII of Denmark-Norway and Princess Caroline Mathilde, sister of George III in 1766, and engraved by Villas Vinter.

2(a). The English royal arms appear on one side of the bowl, the arms of Denmark-Norway (No. 2) on the other.

2(b). Villas Vinter's signature.

his own mind. Love of symbols and allegories of all kinds was a main feature of Köhler's artistic make-up all through his long career, and in Andreas Schmidt's goblet he seems to have entered into the masonic world of imagery with genuine enthusiasm.

Before the goblet appeared in Cambridge, it is said to have belonged to the Roxburghe family, in Scotland, and there is every reason to believe that this tradition is true. For over a hundred years the Dukes of Roxburghe have owned fishing rights in Alta, one of the richest salmon rivers in Norway, and at least three generations of the family have visited the country regularly. The goblet may easily therefore have been acquired as a memento on one of these tours. The goblet probably had a special appeal to an English eye, as the flag flying from the stern of the viking-ship might be interpreted as a Union Jack. More probably the flag's St. Andrew's cross was put in by Köhler as an allusion to Schmidt's first name.

The other goblet (Nos. 2—2(b)) was offered for sale at Sotheby's in November, 1956, and was acquired by the well-known Oslo collector, Mr. Ragnar Moltzau. It is made of the rich and heavy lead crystal which was the characteristic metal at Nöstetangen during the 1760's. The stem has a gracefully curved outline and an inlaid pattern of air twists and bubbles, closely reminiscent of Newcastle glass. On either side of the bowl are engraved the royal arms of England (No. 2(a)) and Denmark-Norway (No. 2). These immediately date the goblet to the year 1766, when King Christian VII of Denmark-Norway married George III's sister, Princess Caroline Mathilde. Interlaced in the rococo-decoration surrounding the arms of England can be seen (No. 2(b)) the engraver's signature: *Villas Vinter*.

Vinter was Danish or Norwegian born, and arrived at Nöstetangen in 1754 to work as a glassblower. He became apprenticed to Köhler to learn engraving, and by 1765 he seems fully to have mastered the craft. Most of his finest work was done during the next few years, though goblets signed by him are known until well into the 1790's. Vinter's neat, almost finicky manner of these early years was particularly well suited to the execution of coats of arms, and Mr. Moltzau's goblet is a remarkably fine example of his heraldic style.

It is impossible to trace the history of this goblet between the time it was made and the day it appeared at Sotheby's. Nevertheless it is reasonable to believe that it was acquired by some Norwegian family in 1766 to celebrate the royal marriage, and that it came to England during the nineteenth century with some tourist as a souvenir of a happy holiday in picturesque Norway. With the English arms engraved on it it must have been a distinct 'find' for some Victorian traveller.

1. Settee with embroidered upholstery. Bergen, about 1710. *University Collections, Bergen.*

Foreign Influences on Norwegian Eighteenth Century Furniture

By Jan Hendrich Lexow

AN important text book to Norwegian furniture has yet to be written, and there is still much uncertainty concerning chronology and the relationship between Norwegian products and their foreign prototypes. Scandinavian scholars, moreover, have recently been increasingly occupied with the problem of how the leading European styles reached their countries. There seems to be general agreement on the importance attached to the activities of journeymen, and imaginative orders from rich clients were clearly a stimulating factor. On the other hand the influence derived from imported furniture on the Scandinavian craftsmen seems to have been overrated. As for Norway, all foreign styles seem to have come to its furniture-makers by way of Denmark and northern Germany, and to distinguish Norwegian pieces from their Danish models is often very difficult. It is probably correct up to a point to consider Norway a Danish province in matters of style during the period with which we are here concerned: indeed, from the time of the Reformation (1537) until 1814, when the political union between the two countries was dissolved. The foreign styles seem to have been absorbed into the native idiom about twenty years after their first appearance in the great European centres. Even the taste for English fashions at the end of the eighteenth century came to Norway by way of the Continent, and its Norwegian version must be considered a reflex of a reflex.

The associations with foreign centres of furniture construction were always closer than the contacts between Norwegian towns. During the eighteenth century the joiners and cabinet-makers of Bergen, Christiania (Oslo), Trondhjem, Drammen, Arendal and Christiansand were organized in guilds, and in Stavanger, Skien and Frederikshald furniture was made within a guild framework. In spite of the fact that Norwegian furniture is hardly ever signed, it is possible to distinguish certain regional characteristics, especially round major towns like Bergen and Christiania. Norwegian furniture, in fact, has little homogeneous character, but is divided into separate local schools.

In Norway, as everywhere else, the chair was the most sensitive type to changes of style. The most important new decorative feature of Norwegian chairs at the beginning of the eighteenth century was the acanthus ornament. It had appeared sporadically during the last decades of the seventeenth century. But when, in 1699, the pulpit and altarpiece in the Church of Our Saviour in Christiania was decorated in rich acanthus style, allegedly by a Dutchman, the motif became widely popular among Norwegian craftsmen both in town and country.

Documents tell us that the earliest furniture-makers in Norway were called chair *turners*, and in Bergen, as in Copenhagen, they were members of the Turners' Guild. About 1700 carving and upholstery became more important features in the making of the

chair than turning, and it is accordingly to the sculptor-woodcarvers of the towns that we must look for the makers of early eighteenth century chairs. Indeed, we know that several of the Christiania chairmakers were professional woodcarvers.

Most important among the early eighteenth century types is the high-backed chair with carved acanthus ornaments on the cresting and front stretcher, the back and seat covered with gilt leather. Four different varieties can be distinguished. An east Norwegian type, which is very close to the English 'crown' chair of the late seventeenth century, had a closed crown over a coat-of-arms between acanthus scrolls. The legs were usually straight. The second type, which could be seen all over Norway, had an open crown over an oval cartouche, and hoofed feet. On the third type, which seems to be centred on the eastern part of the country, the acanthus scrolls flank a flower-basket, a shell or an acanthus-motif. Finally there is the Bergen type, which has a fanlike form in the middle and a bird with a twig in its beak on either side. This motif seems to have been transferred to the frame of the chair from the gilt leather with which it was covered. It is of Indian origin, and appears on the leather wall-coverings which were acquired at Vemmetofte Kloster in Seeland, Denmark, in 1721.

The first group of acanthus chairs may with some certainty be connected with the name of *Torsten Hoff*, woodcarver in Christiania from 1711, while the second group shows striking similarities with the work of *Thomas Blix*, another Christiania woodcarver, who made some fine church furniture in 1720. The taste for acanthus seems to have been introduced in Bergen by *Christopher Schauer*, a German-born sculptor-woodcarver who settled in the town in 1704; since an acanthus ornament, from a Schauer altarpiece of date 1708, is to be found repeated on many chairs in Bergen. Schauer's style, with its characteristic ribbon ornaments in the style of Marot and Bérain, can be traced back to Lübeck. The first type of acanthus chair described above is also originally a Lübeck type, and it is quite possible that not only the style of the acanthus chair, but of Norwegian baroque furniture generally emanated from northern Germany. Most of the journeymen who travelled abroad went to Danish and north German towns, and immigrant craftsmen from the same area may also have been instrumental in introducing the new style to their Norwegian colleagues. One fourth of the eighty-five joiners registered in Bergen during the eighteenth century were foreigners: eleven of them were Germans, eight were Danes and three Swedes. Among the chairmakers the proportionate numbers of Norwegians and foreigners are the same, but the majority of the foreigners were Danes.

Because there was neither a king nor a court in eighteenth-century Norway, the leaders of fashion and taste were the rich merchants. In Norway, as in England and on the Continent, houses and their furniture were now expected to give comfort and ease rather than magnificence and pomp, and to this end a number of new types were introduced: commodes and chests of drawers, cabinet-secretaries, long-case clocks and tables for a great variety of purposes, while chests went out of fashion. Chairs in early eighteenth century Norway were mostly of the open-backed Anglo-Dutch type. After about 1710 the Marot-Bérain type of ribbon ornament became very prominent, and probably on that account the early eighteenth century style of Norwegian furniture has frequently been described as a branch of the French *régence* style. This is, however, misleading; for until about 1755, when the rococo style came into fashion, the main features of Norwegian furniture were in fact derived from England. Sober form, smooth veneered surfaces and solid, yet elegant, constructions were preferred, and there was a keen interest in practical devices of all kinds. The import of English furniture into Norway increased round the middle of the century, but this does not seem to have directly influenced Norwegian craftsmen. They gained their knowledge of English styles from the Continent.

The mid eighteenth century open-backed chair, with a shell on the cresting and on the apron below the seat, was a common type all over Norway, and its production cannot be ascribed to

2. Ceremonial chest, used by the Joiners' Guild, Bergen, 1753. *University Collections, Bergen.*

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any particular locality. Most of the existing examples are made in indigenous woods like birch, beech, oak, ash and alder, and veneered with walnut. The earliest known signed chair was made by *Truls Simonsen*, sculptor-woodcarver in Skien between 1735 and 1768. The settee, with the back made like three chairbacks, became a normal type by the middle of the century, and at about the same time marquetry decoration came into fashion. The inlaid patterns were stars and flowers, ribbons, naïve figure scenes or pictures of imaginary architecture. One group of oak cupboards and chests of drawers with architectural pictures in marquetry was made in Drammen between 1760 and 1770 (No. 3). The prototypes were Danish.

A group of furniture made in Stavanger is decorated with cut-out prints covered with varnish, one example being dated 1760. Chinoiseries are comparatively rare, but when they appear they are mostly painted, The only Norwegian who is known to have specialized in lacquer work is *Niels Löchstör* from Drammen. In 1740 he went to London to learn the technique, and according to contemporary documents he was fairly productive when he returned to Norway. Yet only two signed pieces, a lantern clock and a long-case clock, can now with certainty be ascribed to him. They are both in Queen Anne style with chinoiseries.

About 1750 Norwegian chairmakers began to apply rococo ornamentation to their products. Norway's rococo, like that of Denmark, was directly derived from northern Germany. The standard French rococo chair with a low, upholstered back and elegantly fluid lines seems to have been made only in Christiania. *Jens Wedöe*, who worked there from 1745, was the first chairmaker to adopt the new style, and in 1749, on the occasion of King Frederik V's visit to Christiania, he made a magnificent armchair with finely carved rococo decoration. His son-in-law, *Johan Armsen*, chairmaker in Christiania from 1765, was the master craftsman of the finest of all Norwegian rococo chairs, which is also in the French style (No. 4). It was made in 1773 for a royal visit to the Church of Our Saviour.

Elsewhere English styles were predominant. The somewhat freakish Bergen version of a Chippendale chair (No. 5) probably has its origins either in Denmark or northern Germany. The asymmetrical shape of the cresting is certainly foreign to the 'Director'. The Stavanger and Trondhjem varieties of Chinese

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Chippendale are also believed to have had a similar Continental ancestry. The Stavanger chair is made in ash, probably by the chairmaker *Ole Aarsvold* (active 1758-1796), who had learnt his craft in Bergen. The more elegant Trondhjem type is made in birch by the chairmaker *Lars Grön*. Side by side with these fashionable examples, some chairs of early eighteenth century types survived until about 1790. The reason for the conservatism of the chairmakers, which was greater than that of the joiners, may have been due to a general prohibition of the import of foreign chairs between 1746 and 1768.

Some of the sculptor-woodcarvers who decorated pulpits and altarpieces, and made matrices for Norwegian iron-foundries, also made furniture. There is reason to believe that Danish-born *Henrik Bech*, the best woodcarver in Norway by the middle of the century, was the maker of the 'Vöyen' chair, so-called after the manorhouse near Oslo where some of the finest examples have been found (No. 6). The chairs, which are dated 1770, are mainly neo-classical in shape. This is a very early example of the style in Norway, but in Bech's production they were just an episode. His main output was in the most flamboyant rococo.

The general change from rococo to neo-classicism took place about 1790, and from that time until 1814, Norway—like Denmark and northern Germany—was under the sway of Anglomania. In Denmark-Norway the taste for the English style was stimulated by the establishment in Copenhagen of 'The Royal Furniture Depository'. This was especially so after 1781, when *Carsten Anker*, a Norwegian with strong English connections, became its administrator. From now on variations of Hepplewhite and Sheraton chairs were produced in all parts of the Danish-Norwegian kingdom. Few of them are of the English standard of quality, but like their colleagues on the Continent, the chairmakers in Norway were stimulated by the English examples to exploit local materials to the greatest practical advantage. As the export of Norwegian timber to Britain became intensified, English furniture was imported in increasing quantities, but the impact on Norwegian craftsmen seems to have been no greater than previously. The only Norwegian furniture-maker known to have learnt his craft in England, was *Lars Glose* from Porsgrunn, who came over as a journeyman in 1795.

Certain French features can be distinguished in Norwegian neo-classical furniture. Upholstered chairs with oval backs and reeded legs, and mirrors with carved and gilt festoons, represent divergencies from the English fashion. Moreover we know that the furniture-makers made what they called both English and French models. There are insufficient extant examples to enable us to distinguish regional types, but the *Empire* furniture made in Bergen between 1814 and 1825 has its own, very marked character.

Stimulated by a group of patriotic citizens, the Bergen furniture-makers decided to try and compete seriously with their Danish colleagues, whose products were imported in great quantities into their city. By successful co-operation they managed to produce furniture which was both dignified and genuinely classical in form, practical to use and with many pleasing refinements in the treatment of materials and decoration. In style it was very close to the Danish products which they wanted to drive off the market. But while most of the Danish pieces are made in mahogany, the Bergen versions were mainly made in birch; an important element in the agitation for Norwegian products being the use of indigenous materials. The local birch was therefore dyed to look as much like mahogany as possible. Like the Danish versions, Bergen furniture was decorated with marquetry, and most of the motifs were designed by the local drawing-master, *J. F. L. Dreier*, who also executed painted ornament on particularly fine pieces. The most characteristic type was the commode, with one bow-fronted drawer (No. 7). In 1819 the production was further stimulated when Bergen's 'Useful Society' established a centre for the sale of locally made furniture and gave a prize to the joiner who made the finest and most numerous pieces using Norwegian woods. The prize was won by *Abraham Böe*, the best joiner in Bergen and the maker of the fine suite at the manorhouse of Rosendal in 1825.

We have seen that Norwegian joiners and chairmakers worked very closely with their colleagues in Denmark and northern Germany all through the eighteenth and early nineteenth centuries. If they were not themselves highly inventive, they plied their craft with a real feeling for taste and quality. And at certain periods, especially during the *Empire* period in Bergen, Norwegian furniture acquired an individual style entirely its own.

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3. Writing cabinet of inlaid oak. East Norway, 1760-70. ***Norsk Folkemuseum, Oslo.***

4. Gilt chair with red velvet upholstery. Made in 1773 by the Christiania chairmaker Johan Armsen. ***The Church of Our Saviour, Oslo.***

5. Armchair of ash in 'Bergen Chippendale', about 1760. ***University Collections, Bergen.***

6. The 'Vöyen chair'. Made in 1770, probably by Henrik Bech. ***Oslo Kunstindustrimuseum.***

7. Commode in mahogany, with the city arms of Bergen inlaid. Bergen, about 1820. ***University Collections, Bergen.***

1. 'Dresden in Moonlight', 1843, 67 × 101 cm. *Rasmus Meyer's Collection, Bergen.*

J. C. Dahl, a Great Romantic

By Ole Rönning Johannesen

BESIDE Edvard Munch, Dahl is the only Norwegian artist who has seriously influenced the development of European painting. As professor for many years at the Kunstakademie in Dresden, his influence on Romantic landscape painting in Germany became decisive, and at the same time he became the most important figure in Norwegian art of his time. Before Dahl, Norwegian painters were no more than decorators, who worked within the narrow limits of the old craftsmen's guild tradition. Largely through Dahl's work and activities painting in Norway was transformed into a free and independent art with an academic background and in close contact with the great movements of contemporary art in Europe.

Johann Christian Dahl was born in Bergen in 1788. As a boy he became apprenticed to the best decoration painter in the town a clever craftsman, who in his youth had studied for some years at the Art Academy in Copenhagen. His young apprentice showed some aptitude for his chosen trade, but during the early years he had no chance of looking beyond the boundaries set by the traditional routine of the craft. A few of his works from this period still exist, and show him as a simple and unpretentious producer of Bergen views. In some of these a careful examination will reveal a certain freshness in the use of colours, which is unusual in this pedantic genre. A circle of Bergen connoisseurs must at least have seen something exceptional in his pictures, for between them they raised a considerable sum of money to enable Dahl to continue his art education. In 1811, therefore, he was registered as a student at the Academy in Copenhagen, which at that time enjoyed a high reputation.

Suddenly Dahl found himself transplanted from the rocky and weatherbeaten coast of western Norway to green and smiling Denmark with its low horizons and wide skies, from the narrow life of a small provincial town to the stimulating cultural milieu of the Danish-Norwegian capital. In Copenhagen he met famous artists, and in the great art collections he could carefully study

paintings by great masters. At the Academy he became the pupil of the art professors C. A. Lorentzen, N. Dajon and G. Haas, who were proudly carrying on the tradition laid down by the great N. A. Abildgaard. Dahl's friendship with the young Danish painter, C. W. Eckersberg, became of particular importance to him, since Eckersberg had just returned from Paris, where he had received lasting impressions from the paintings of David and Valencienne. Dahl was naturally filled with admiration for the sober integrity of Eckersberg's art, and the fundamental and well tried values of his classicism.

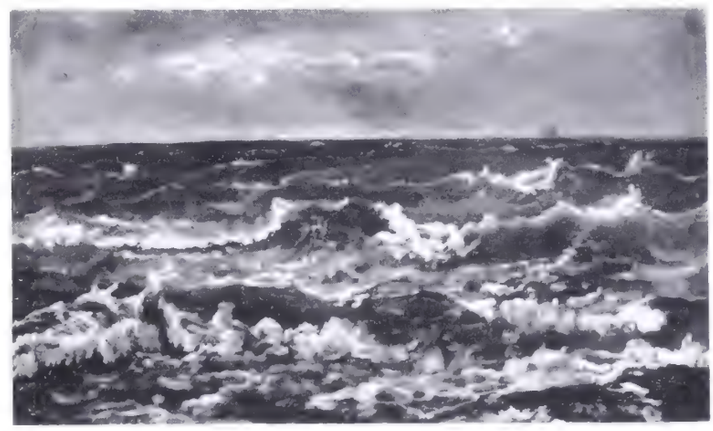
A decisive factor in his training in Copenhagen was his visits to the great private art collections. There he discovered the early Dutch school of landscape painting. Everdingen, van der Neer, Jacob Ruysdael and Hobbema impressed him particularly. Like the young Constable at about the same time, Dahl found in their pictures a lyrical feeling for the homely countryside, which struck similar chords in his own mind. His admiration for the Dutch painters found expression in a number of copies of their works, where he gave his own individual interpretation of Ruysdael's sombre forests and Jan Booth's sunny Italian landscapes.

The Copenhagen period was indeed a time of restless activity and happy exploration of a wide variety of genres. Apart from copies of famous old masters, he painted decorative pieces, interiors, portraits, landscapes with a 'Norwegian' character and —most important of all—a number of paintings of the Danish countryside, as he saw it in the environments of Copenhagen. With wonder and delight he explored this fresh and fertile land with its leafy oaks and beech trees under a vast and everchanging sky. At this time he became acquainted with Claude Lorrain's grand classical style in landscape painting, probably through Earlom's great illustrated work which was then just being published. The directness and strength of Claude's feeling for nature, the greatness of his vision, and his genius for the harmonious disposition of each single element of the motif, made a powerful appeal to Dahl. The French painter's talent for creating air and atmosphere with a touch of his pen filled him with the deepest admiration.

Dahl's most important picture from his Copenhagen years is the big landscape from Kallehauge, shown at the Charlottenborg Exhibition in 1817 and afterwards presented to his patrons in Bergen. With this picture Dahl's years of apprenticeship ended. In the autumn of 1818 he left Copenhagen and settled in Dresden, where he was warmly welcomed and where he made his home for the rest of his life. His robust landscape painting attracted great attention and he became the friend of the great German landscape mystic Caspar David Friedrich and of the author and art philosopher C. G. Carus, Goethe's friend and a great admirer of Claude. In the beautiful surroundings of Dresden he found a wealth of painterly themes, and after a time he also grew to appreciate the picturesque charm of the town itself. In the latter part of his life the strange effects of light on the river Elbe became one of his favourite subjects. He had already established a faithful circle of admirers and patrons in Dresden, when he had the opportunity of going to Italy. Prince Christian Frederik of Denmark, who had financed him while he studied in Copenhagen, had invited him to come to Naples, where he and his wife intended to spend a year. By the middle of 1820 Dahl joined his royal patrons at the Villa Quisisana on the Gulf.

The stay in Italy developed into a tremendous experience. Never had he worked with such enthusiasm. Deeply absorbed in all the new impressions, almost overcome with the wonderful subjects which offered themselves wherever he went, he was unceasingly active with pen and paints, to capture the light, the air, the whole, sundrenched atmosphere. He painted the waves

2. **'From Prestö, near Copenhagen', 1814, 57 × 71 cm.** *National Gallery, Oslo.*



3. **'Waves on the Gulf of Naples', 1821, 16,5 × 21 cm.** *National Gallery, Oslo.*

breaking over the shore of the Gulf, the morning sun over the plain at Quisisana and the fishing-boats in the harbour; he made charming little studies of peasants and fishermen, donkeys and mules, and, when at Christmas Vesuvius erupted, he travelled up the mountainside to paint the smoking streams of lava in the light of the breaking dawn. In his Italian studies we can follow Dahl's talent growing to full maturity. His descriptive powers increase, his colour becomes pure and clean, his brushwork develops to real virtuosity and his feeling for natural scenery vibrates warm and strong and genuine as never before. He rediscovers Claude's genius for concentrating on essentials and in his notes written at the time he stresses the importance of 'keeping the masses large, study tone and effects of light'. With firm hand he catches the main theme of every subject and manages to preserve the sublime grandeur of first impressions. Sober statement of fact gives way to spontaneous expressions of his experiences of light, and the many new problems posed to him by the powerful glitter and flow of the Mediterranean sunlight are solved by the application of a technique that can only be described as impressionism.

Although on his return to Dresden Dahl became a professor at the Academy, he continued to travel far and wide painting

4. 'Shipwreck off the coast of Norway' (detail), 1832. *Art Gallery, Bergen.*

5. 'The Birchtree in the Wind', 1849, 92 72 cm. *Art Gallery, Bergen.*

6. 'Farm at Valdres', 1850, 42 58 cm. *Art Gallery, Bergen.*

7. 'Mabodalen', pencil and wash, 1826, 23 34 cm. *Art Gallery, Bergen.*

8. 'Stugunöset', 1851, 67 89.
National Gallery, Oslo.

studies. To do so, regular journeys to Norway became a vital necessity to him both as an artist and as a person: from now on he made it his life's task to describe the country of his birth in ever richer and truer pictures. He made five Norwegian journeys altogether, the longest of them lasting six months. The first time, in 1826, he travelled by Copenhagen and Gothenburg to Oslo, and from there walked across the pathless mountain plateau to the fjord-country in the west. On another occasion he went round the coast from Oslo to Bergen. Yet another time he followed the old royal road from Oslo to Bergen by Valdres and Sogn. On these journeys he got to know the country and its people in the most intimate way; he was able to look at Norway with the eyes of a Norwegian and a foreigner at the same time. The magnificence of the mountain scenery affected him most profoundly, and his studies of these 'grandiose situations' gave him themes upon which he could elaborate for years afterwards and inspired him to some of his finest compositions. *Stalheim* (1842) is the most monumental picture ever painted of Norway's mountains; *Fortundalen* (1836) is a perfect interpretation of the special characer of the fjord-country, and in *The Birchtree in the Wind* (1849) he shows himself as the great Romantic. Nature becomes representative of human emotions and the picture a hymn to the rough and hardy saga-land. He paints the Sognefjord in stormy weather and in smiling sunshine; he paints the approach to Bergen in misty rain, as he had seen it as a boy, the rocky coastland and the broad and pleasant valleys with singing rivers and dignified farmhouses on the brow of the forest. His Norwegian sketchbooks contain many hundreds of drawings: as if he wanted to bring all Norway back with him in these intimate little jottings. On his last journey in 1850 he went westwards by way of the Valdres valley, painting the airiest sketches in the quick characteristic handwriting of his brush, making air and light vibrate in impressionistic touches of colour. At Nystuen, on the dividing point between east and west, he looked for the last time over that world of hills and peaks, which was his favourite aspect of Norway. It was here he got the idea for the picture, *Stugunöset*. This is perhaps the most powerful and complete work of his whole life, austere, sober and restrained, but still suffused with deep and genuine feeling.

In Dresden he worked out his sketches from these journeys, and his contact with Norway was strengthened by increasingly frequent visits from young Norwegian painters, who came to become the pupils of their countryman. From his windows he had the loveliest view over the river with the Augustusbrücke and the distant spires of Altstadt. He painted it over and over again in rapid and inspired little sketches as well as in large, carefully finished canvases. What interested him most was the ever changing play of light and shadow, the drifting clouds and the variations in the weather and the atmosphere. He painted the sunset and the big round moon as it rose behind the church spires and was later reflected in the limpid waters of the Elbe, and the town under the white veil of moonlight, or wild clouds drifting across the sky. Nowhere is he closer to Constable, his great English contemporary, than in these Dresden studies of light and weather. Dahl never went to England, but in 1847 he visited Paris, where he may have had the opportunity of studying Constable's work.

Dahl was more than just a great painter. During his long life abroad he served Norway nobly, as an inspirer and organizer of cultural institutions. He studied the old Norwegian stave churches and published his findings in a scholarly volume. He took the initiative in the foundation of the National Gallery in Oslo and of the Art Gallery in Bergen. He took an active part in the work of preserving Norway's ancient monuments, and, by forming a number of art societies, he gave the younger generation of Norwegian painters that foothold in their own country, which he himself had not had. He died in Dresden on 14th October, 1857, and is buried in Bergen.

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1 (a)

The Mediæval Cult of St. Olav

By Per Gjærder

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OLAV HARALDSON, King of Norway from 1016 to 1028, became the country's most beloved saint and greatest mythical figure during the Middle Ages. After the figures of Christ and the Blessed Virgin, his picture was the most popular subject in art.

As a young boy Olav Haraldson went abroad as a Viking, first to England with a Danish chieftain, later to Normandy in the service of King Ethelred, and in 1014 he was baptized in Rouen. The following year he returned to Norway to challenge the demands made on its throne by King Canute of Denmark, and in 1016 he won a victory over Svein, the son of Canute's vassal Haakon Jarl. During the next eleven years Olav reigned supreme, and during this period of peaceful reign he completed the christening of Norway and laid the foundations of an organized church. However, his growing power gained him many enemies, who gathered round King Canute in England, and when Canute came to Norway at the head of an army in 1028, Olav fled to King Jaroslav in Russia. When Haakon Jarl had died at sea, Olav came back to recapture his kingdom. He met his enemies on the plains of Stiklestad north of Trondhjem, and here he fell in battle on 29th July, 1030. His enemies soon realized that the Danes were harder masters than Olav, and his reign thereafter became a happy memory to the people of Norway. It was his erstwhile enemies in fact who declared him a saint. He was canonized in 1164.

Many scholarly works have been written about King Olav, and different, even opposing, theories have been put forward both about his person and his historical significance. Most people imagine him as he is described by the Icelandic saga writer Snorre Sturlason in the thirteenth century: a regal figure, both warrior and poet, and a fervent Christian as well as an astute politician. Modern historians have tried to look behind the obvious idealization of Snorre's saga, and have shown him as a cool and calculating realist with strong nationalistic views, whose Christian mission and subsequent canonization were nothing but moves in the great political game. However this may be, his importance to posterity came to rest much more on his rôle as a religious mystic and idealist than on the part he played in the political history of

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1. Olav the Mystic. Wooden figure from Værnes church, of date about 1150. *University Collections, Bergen.* 1(a). Detail of No. 1.

2. Olav the Poet and Scholar. Polychromed oak figure from Fresvik church, about 1250. *Nordiska Museet, Stockholm.* 2(a). Detail of No. 2.

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Norway. His cult spread to several parts of Europe, and churches were dedicated to him in many countries. There were about a dozen in England, two in Constantinople, one in Reval, and one in Novgorod, and pictures of Olav were incorporated into the arms of three Swedish towns and three Finnish counties. Wherever he has been worshipped pictures of him can still be found in wallpaintings and miniatures, altar fronts and altarpieces. Sometimes he is shown in dramatic situations of historical or legendary character, at the battle of Stiklestad, fighting against evil demons or going on his miraculous sea voyage. This article will however be concentrated on the numerous single figures that exist.

Olav is usually depicted in a standing or sitting position, and the axe, the crown and the orb are his chief attributes. The figures represent a variety of differing physical types, and show different conceptions of his personality. These variations reflect changes in the spiritual feeling in Europe at different times. Yet the pictures themselves tell us more about the craftsmen who made them, their religious beliefs and artistic ideas, than about Olav as a historical person. Like most mediaeval works of art, those of Olav were made for religious purposes and should be studied in relation to Christian ideas.

The seated statue of the King (Nos. 1 & 1(a)) from the church of Værnes, near Trondhjem, is believed to be one of the oldest representations of Olav now existing. The sensitive figure with the beardless face is no tough Viking, but a scholarly type, a man of the spirit, about whom we can easily believe that he was both a poet and a church dignitary.

The figure of the enthroned saint is a well-known type during the early Middle Ages. With its flat and formal draperies the statue from Værnes is related in style to the early statues in the western doorway of the cathedral at Chartres, and it must have been carved about the middle of the twelfth century. The arms have disappeared, but originally they probably reached forward, one hand holding a book and the other the royal orb or the axe.

One of the finest examples of early Gothic sculpture in Norway is the seated figure of St. Olav (Nos. 2 & 2(a)) from the church of Fresvik on the Sognefjord. This was carved about 1250, judging from its style. The body is covered with a light tunic, and one leg

3. Olav the King. Polychromed wood figure from Dale church, about 1250. ***University Collections, Bergen.***

4. Olav the Farmer. Polychromed wood figure from Röldal church, about 1300. ***University Collections, Bergen.***

5. Olav the Merchant. Wood figure, made in Lübeck about 1435. ***University Collections, Bergen.***

6. Olav the Knight. Polychromed wood figure, made by Bernt Notke in Lübeck, or in his workshop. Fifteenth century. ***University Collections, Bergen.***

7. Olav conquering Evil. Polychromed panel in the Netherlandish style from an altarpiece formerly in Austvoll church, about 1520. ***University Collections, Bergen.***

appears between the folds of the cloak, in the same way as on one of the standing kings at Wells Cathedral. The figure is suffused with the gentle idealism of the period and represents a sensitive, intellectual type with a noble head (No. 2(a)), expressing both firmness and mildness. The exceptionally slim body with the narrow waist and the long legs adds to the general impression of refinement and nobility.

During the reign of Haakon Haakonson (1217–1263) the human ideal was the sophisticated man of the world, well versed in literature and a connoisseur of the arts: in fact, the sort of person Haakon himself would have liked to be. This idealized conception of the King and of royal dignity generally is reflected in a group of excellent statues of St. Olav. The one from the church of Dale on the Sognefjord (No. 3) serves as a good example. The figure is exceptionally well preserved and shows a slim man elegantly dressed in a golden robe, seated on his throne. A cloak is flung loosely over his shoulders, and is draped over the knees in heavy folds. It is green with a red lining. The aristocratic head is elongated in shape, the eyebrows are lifted and the hair and beard are curled into a formal coiffure. This majestic St. Olav,

7

with his expression of noble dignity is neither a wild Viking nor a religious mystic and its style reflects the academic naturalism of the period. This St. Olav at Dale church is, in fact, a Norwegian version of an internationally accepted type, well-known from the statues of kings to be seen at French and English cathedrals of the period.

None of the three statues so far described attempts to represent Olav's exterior appearance as described in literature. Poets of his time called him Olav Digre, or Olav the Bulky One; while Snorre says that he was of medium height, but very broad and strong, that he had light brown hair, a fair skin and a broad face with a reddish complexion. We do not know whether any statues of Olav have been made with the specific intention of showing Olav's real physical presence as described in the saga, in legend and tradition. But it is tempting to believe it about some; for instance the seated Olav from Röldal church in Hardanger (No. 4), probably made during the late thirteenth century. With the powerfully built body, the heavy waist and the broad face, this statue could easily represent the Olav of the saga. Quiet and jovial in appearance, the face reminds us that St. Olav was the patron saint of farmers, the one who gave them rich harvests of corn and hay. It seems that the artist has tried to create a saint whom the Norwegian farmers could readily recognise as a familiar figure, a man in fact, whom they could see as one of themselves.

The great creative period in Norwegian mediaeval art covers the early Gothic period which ended in about 1350. During the time of general national decadence that followed, the production of works of art decreased in quantity and declined in quality and gradually Norwegian art lost its independence. At this time Norway's foreign trade came into the hands of the German Hanseatic League, and during the last two centuries of the Middle Ages most statues and pictures in Norway were imported from workshops in northern Germany or were deeply influenced from that area. It is interesting to note that St. Olav soon became the patron saint of the Hansa merchants. The legends about Olav as a miraculous seafarer appealed to the Germans, who called on his magic powers to ensure safe voyages for their ships.

While, during the earlier period, Olav had been represented as a tall, idealized figure always seen in a strictly frontal position, he is now shown as broader and heavier and in more informal poses. The late mediaeval representations are in fact realistic impressions of the contemporary merchant type. The statue (No. 5) which used to stand in Austvoll church near Bergen is typical of this development. It must have been made in Lübeck about 1435 and shows a dignified but worldly man with the cloak pulled across the chest and falling in rich draperies from his knees. The feet rest on a fourlegged beast. This is a well-known feature on mediaeval figures of saints and appears to symbolize the saint's victory over evil. In some cases, for instance on the statue from Austvoll, the beast has a human head, which is very similar to Olav's own, and the composition must be interpreted as showing Olav's victory over himself.

During the fifteenth century the Hanseatic artists created a new type of Olav: a standing figure of a knight in full armour of the type used at tournaments. The statue (No. 6) from Fana church outside Bergen illustrates it. It is the work of the greatest Lübeck artist of the time, Bernt Notke, or from his workshop. His art was highly creative and became influential all over the northern part of the Continent for more than half a century.

During the late Middle Ages a long series of painted pictures were made of St. Olav. Many of them are of reasonable quality and pleasing in spite of certain mannerisms, but with little serious artistic purpose. One of the most interesting ones is a panel (No. 7) from an altarpiece which used to stand in Austvoll church. St. Olav carries the usual accoutrements attributed to him and wears armour covered by a purple cloak with deep sleeves lined with red. The powerful bearded face has a sombre expression, and a curious feature is the red velvet cap which is hung aslant over a gold crown. The Austvoll altarpiece, which is one of the finest of its period in Norway, was probably made somewhere within the area under Netherlandish artistic influence. At all events it shows the final phase in the pictorial history of St. Olav. With the official introduction of the Lutheran religion into Denmark-Norway in 1537, the saints lost their significance, and the figure of St. Olav also lost its importance as a symbol of national independence. The last Roman Catholic archbishop, Olav Engelbrektson, tried to the last to defend Norway against the Danish rulers, and he even had pictures of St. Olav stamped on his coins. But after the loss of political independence St. Olav was forgotten until the eighteenth century, when poets and historians again made him an important figure in the thoughts and ideas of the Norwegians, and through their works Olav became instrumental in the development towards new national independence.

1

1a

Ornamental Wood-Carvings from a Viking Court

By Thorleif Sjövold

THAT they had unearthed an object of extreme beauty must have occurred to the excavators of the Oseberg Viking ship as the finely carved bow was revealed (at Oseberg, fifty miles down the western side of the Oslofjord) for the first time for more than 1,000 years in the summer of 1904 (No. 1). The same thought may also pass through the mind of the visitor to the Viking Ship Hall today, as the outlines of the beautiful Oseberg ship are seen in its striking modern setting designed for it by the architect Arnstein Arneberg.

There is a mistaken notion that the Vikings were exclusively occupied with piracy and plundering. Yet from a close examination of the grave furniture from the Oseberg excavation it is apparent that a strong sense of beauty must have been deeply rooted in those hardy sailors, and that the sense of quality has been carried to a very high level by their artists and craftsmen. It is true that, as far as we know, the work of these artists was limited to the purely ornamental. No sculpture or paintings, as we know them, are known to us from their hands and probably none existed. In ornamental work, especially in wood-carving, however, splendid work was done, testifying to imaginative minds working in conjunction with a technical ability of a high standing.

An analysis of the ornamental patterns used reveals a peculiar limitation in the choice of motives. Practically all this wood-carving is concerned with representations of animals which, in shape and size, show great variation. One could say that the only thing they have in common is the fact that they are all individually conceived by the artists concerned; their connection with known beasts being slight. Birds, also, have been carved, but these too are not identifiable. Possibly this extraordinary array of grotesque animals originally had some symbolic significance, easily recognisable at the time but which we cannot now comprehend. We therefore have to confine our study of these animals to their visible characteristics: or to regard them solely as patterns of ornaments, or at least as the dominating elements in such patterns.

A penetrating and brilliant study of the Oseberg styles of animal ornamentation has been given by the late Professor Shetelig in Vol. III of the official publication of the Oseberg find. A summary of the results of this study was published by him in English in *The Saga-Book of the Viking Society for Northern Research*, Vol. X (1928). To every serious student of this matter, Professor Shetelig's work will always be of basic importance, and his views will have to be considered by anyone trying to unravel this unfamiliar, but very striking, style of ornamentation.

The main decorated objects of the Oseberg find are: the ship itself, a four-wheeled cart (No. 2), three sleighs (No. 3), an equal

1. The Oseberg ship during the 1904 excavations.

1 (a). The same vessel in the Viking Ship Hall, Oslo.

2. The cart excavated at Oseberg.

2 (a) and 2 (b). Details of carvings on No. 2.

2

2a

2b

3

3a

number of sleigh-shafts, and five so-called 'animal head posts' (No. 3 (b)). The latter have been fitted with wooden handles and have been reasonably explained as being ritual objects, to be carried in religious processions or on ceremonial occasions. All the other items may have had purely practical functions, a fact which does not, however, exclude the possibility that even they may have played a part in the religious life of a Viking society, especially in the instance of the cart.

It has been estimated that the wood-carvings of the Oseberg find amounts to 12-15 sq. metres. This can hardly, therefore, be the work of one man. It is reasonable to suppose that the find reflects the work of many hands, a view which is fully confirmed by a closer study of the details of the ornamental work. On purely stylistic grounds Professor Shetelig has been able to subdivide the material into a number of groups. These he has attributed to an equal number of artists, reflecting different temperaments, different technical abilities, and, most probably, also a development in terms of time.

The Oseberg ship itself dates from the early years of the ninth century, and the carvings by the 'Master of the Ship' are representative of the earliest Viking Age style of ornament. The carving on the bow of the ship is closely related to the style which was in vogue in the period immediately *before* the Viking Age. The interest is strongly focused on linear design, with no attempt at a regular modelling in relief. A distinctive, rhythmic effect is also produced by a constant repetition of the animal motif in almost identical shape and execution. Other parts of the ship have evidently been carved by the same artist, but exhibit a very different line of approach, reflecting impulses from the 'Carlovingian Renaissance' of Western Europe and introducing an altogether new trend in artistic development.

Even the ornamentation of the large, four-wheeled cart (No. 2) may be due to the 'Master of the Ship'. In many respects, how-

3b

3. One of the three sleighs found in the ship.

3 (a). Detail of carvings on the sleigh in No. 3.

3 (b). Carved head of a 'lion' on the sleigh seen in No. 3.

4. Detail of carvings which appear on another sleigh preserved in the Viking Ship Hall.

ever, this work differs from everything which is known to us of Viking Age ornamental work. The 'style' does not conform easily to any of the ordinary styles of ornamentation and, in addition to purely ornamental work, we also find here human heads modelled in the round and relief scenes with human figures, probably illustrating ancient legends. Professor Shetelig has advanced a theory that the cart should be regarded as a copy of an older carriage, destined exclusively for religious ceremonies.

In the light of present-day knowledge of pre-Viking stylistic development, some of the archaic traits in the ornamentation of the cart can be explained without having to resort to such a theory. Some of its peculiarities (No. 2 (a)) may even pre-date the Jellinge style of late Viking Age (tenth century). The Oseberg cart may thus constitute a link in a very long, continuous development of style which is still not entirely known.

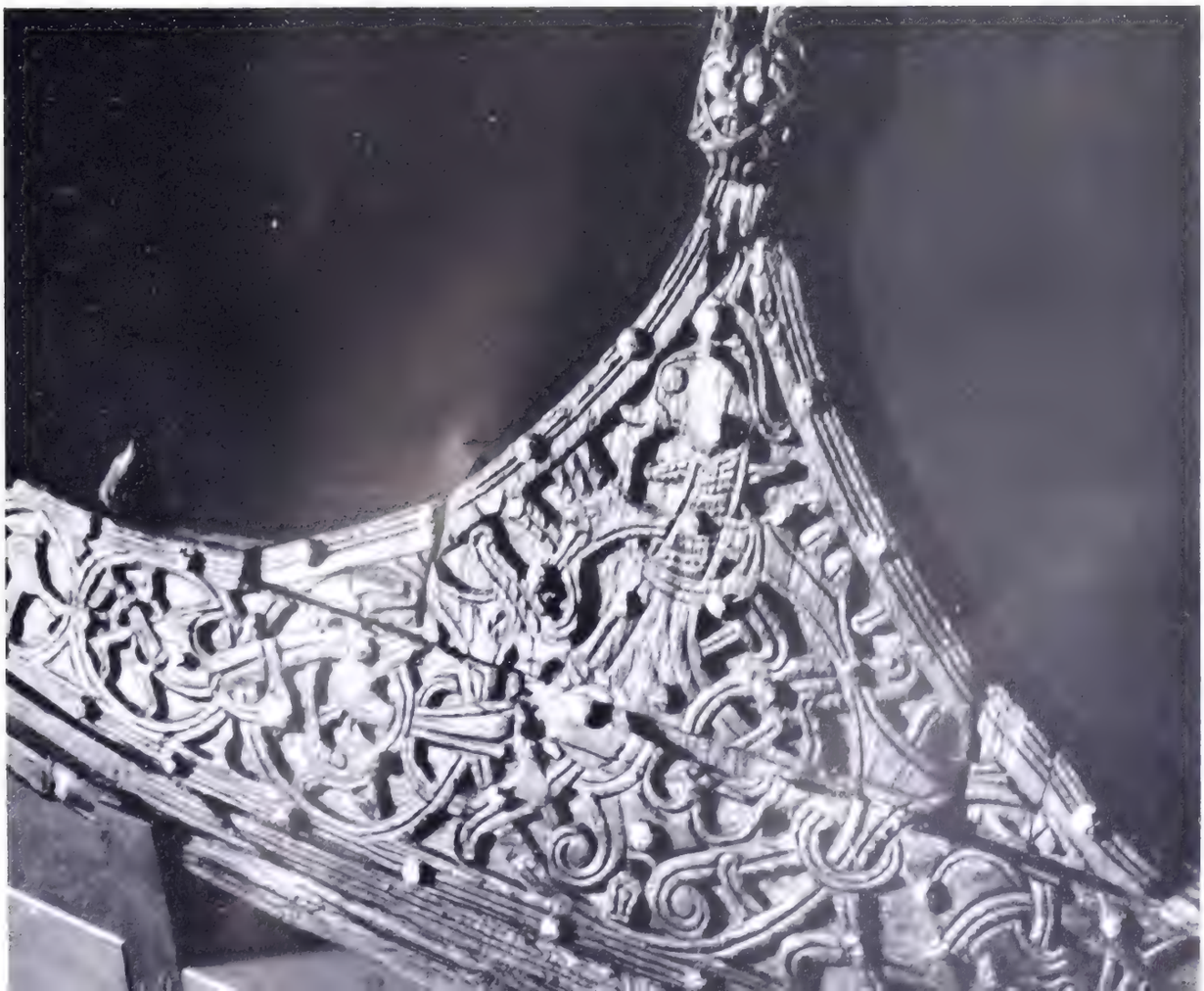
Nevertheless, other features in the ornamentation (No. 2 (b)) of the cart are hard to explain, and it is permissible to believe that even in its own time the cart must have been of a rather unfamiliar aspect. If the theory of its destination for ceremonial use is correct, this may give some of the explanation.

No such theory is needed for the sleighs, which are much more in accordance with our concepts of Viking Age style history. Their ornamentation has parallels in contemporary metalwork, and reflects (No. 4) all the phases of stylistic development in the first half of the ninth century. We find here not only the flat, but elegantly drawn animals of the old, native traditions, but also the lions' heads (as conceived by the Viking artist), the geometric framework and the taste for a stronger modelling in the round. These all show the impulses from the 'Carlovingian Renaissance' of Western Europe. These impulses resulted in the development of a completely new style, reflecting not only Classical traditions, but also a good deal of the brutality (Nos. 3 (a) and (b)) of the true 'Viking spirit' as opposed to the somewhat anaemic style of the preceding period.

The carvings on the three sleighs appear to be the work of five different hands, the explanation being that they were fitted with separate frames which were lashed to the undercarriage by thin ropes when in use. At the time of the burial (which must have taken place in August or September) they had become intermixed. A frame found on one sleigh had been carved to match another; the other sleighs and frames were unmatched. Apparently, then, only a part of the deceased's possessions had been selected as her grave furniture.

Apart from variations in style, the carvings on the sleighs also testify to considerable variations in technical ability, ranging from somewhat mediocre to really excellent work. Quite as good work, or even better, is seen on the sleigh shafts and on the animal head posts, displaying the work of the two finest artists of the entire 'Vestfold school'. This title has been suggested by Professor Shetelig as a designation for the group of artists whose work composes the treasures of the Oseberg find. Furthermore, the existence of such a group is explained by him in the supposition that the woman buried at Oseberg was a genuine art collector, having had artists working for her. The problem of the identification of this woman with the famous Queen Aasa of the Sagas need not be here considered.

For the present purpose it has been sufficient to point out the existence, in the early Viking Age, of a distinctive school of wood-carvers, working on old native traditions as well as being influenced by new European influences with a basis in Classical art, combined with their own ideas. The recognition of such a school of art provides us with a point of departure for a valuation of the high-class wood-carvings on the porches of the early Mediaeval churches in Norway. It also furnishes an interesting supplement to the picture drawn by contemporary European historical sources of the Vikings, the grim barbarians of the North.



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Italian Art and Britain

The Winter Exhibition at the Royal Academy

By Francis Haskell

THERE are so many beautiful pictures and drawings at Burlington House this year, and so many fascinating lessons to be learnt from their arrangement, that the reviewer is faced with even more problems than usual when confronted with these mammoth winter shows. Perhaps one way of indicating the pleasure that can be derived from the exhibition is to choose a few representative or exceptional pictures and to suggest their significance for Italian painting, and the often very different meaning they held for their English collectors. For this double theme provides the key to our understanding of the exhibition.

Her Majesty the Queen's Gentile da Fabriano (No. 2), for instance (No. 275) is the centrepiece of a polyptich painted by one of the last of Italian Gothic artists working in the 'international' style at a time when Masaccio's austere and revolutionary vision had already burst on the Florentine scene. The elaborate frame, sinuous curves, richly embroidered vestments of the child Christ all proclaim its courtly, sophisticated origins. It was acquired early in the nineteenth century by W. Y. Ottley, one of a group of Englishmen interested in early Italian paintings more for their historical importance and the light they could throw on the development of High Renaissance Art than for their own aesthetic value. But when the Prince Consort bought the picture in 1846 paintings of this kind were coming to be passionately admired for their own sakes—but on the curious grounds that they were especially pure and 'naïve', a view that might well have puzzled both the artist and the important official who had commissioned him more than four centuries earlier.

Botticelli, on the other hand, clearly could not be fitted into the same category, and it is significant that his *Wedding Feast of Nastagio degli Onesti* (No. 323) was acquired in 1868 at almost the exact time that Walter Pater wrote his famous essay on the comparatively little known artist. Botticelli's gay and colourful scene from Boccaccio illustrated an aspect of fifteenth-century Italy as [illegible] by the aesthetes of the late Victorian era as 'devout and innocent' pictures had been to the generation represented by the [illegible].

The Venetian High Renaissance has always appealed, and Gallery III is full of splendid examples collected over a period of three centuries. Among them Bassano's *Way to Golgotha* (No. 64) is not only outstandingly beautiful but interesting for its history. For its complex, crowded composition, full of elements borrowed from German and Flemish art, proves once again that Bassano was far more in touch with 'advanced' international trends than would have been possible for the 'provincial' he has so often been assumed to be. Acquired in the seventeenth century by the famous Dutch collector Gerrit Reynst and presented to Charles II in 1660, it must have caused some consternation in England—for Bassano at that time was considered to be little more than an animal painter of outstanding virtuosity. The revaluation of Mannerism which has taken place in our own generation enables us to appreciate its full subtlety.

On the other hand the appeal of the *Two Kneeling Princes with Attendants* (No. 1) plausibly attributed to Parmigianino (No. 96) is obvious enough. The grave, aristocratic, introverted melancholy, so characteristic of Italian portraiture after the onset of the Counter Reformation and foreign domination, makes it easy to see why it must have been dear to many generations of European nobility (Queen Cristina of Sweden, the Régent Duke of Orléans, Lord Carlisle) however much their own characters differed from those of the two young princes.

This exhibition will surely confirm the popularity of Italian seventeenth-century painting which for some years now has been winning back the high place it once held in English affections. No more beautiful example can be imagined than (No. 5) Guercino's *Hagar and Ishmael* (No. 127), a marvellous combination of grandeur and tenderness, which must surely have excited Gainsborough when it came to England in 1751. Yet when Guercino was first 'rediscovered'—largely by Mr. Denis Mahon to whom the picture belongs—he was admired for his earlier, more violent, Baroque pictures (of which there are fine examples in this exhibition), and his later work was held to be flaccid and corrupted by Roman classicism. So a picture of this kind has undergone even more changes of fortune than most Seicento paintings.

At the opposite extreme is Domenico Fetti's *Parable of the Sower* (No. 391). This is a beautiful example of the intimate, moralising, curiously 'Protestant' sermons of this great artist, which once belonged to the Duke of Buckingham, one of the first great generation of English collectors, and has only recently returned to England.

Of the eighteenth-century pictures it is especially tempting to point to Richard Wilson, for not only are those by him in the

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1. Parmigianino (1503-1540). 'Two Kneeling Princes with Attendants', canvas, 87 × 73½ in. *George Howard Collection.* 2. Gentile da Fabriano (c. 1370(?)-1427). 'The Madonna and Child with Angels', wood, painted area of main panel, 55½ × 32 in. *Reproduced by gracious permission of Her Majesty the Queen.* 3. Sandro Botticelli (1444-1510). 'Giovanni di Pierfrancesco de' Medici, holding a Medallion', wood, 23 × 15½ in. *Sir Thomas Merton Collection.* 4. Richard Wilson, R.A. 'The Bridge at Rimini', canvas, 17½ × 27 in. *Mrs. M. L'Estrange Malone Collection.* 5. Guercino (Giovanni Francesco Barbieri; 1591-1666). 'The Angel appearing to Hagar and Ishmael', canvas, 76 × 90 in. *Denis Mahon Collection.*

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6. Francesco (?) Guardi (1712-1793). 'Sophronia asking the Saracen King Aldini to release the Christian prisoners', canvas, 98 × 43 in. 7. Francesco (?) Guardi. 'Carlo and Ubaldo resisting the enchantments of Armida's Nymphs', canvas, 98 × 182 in. 8. Francesco (?) Guardi. 'Erminia and the Shepherds', canvas, 98 × 174 in. These, and two other subjects by the same artist not here illustrated, have been loaned to the exhibition by Mr. Geoffrey Merton. They were formerly in the collection of the 2nd Earl of Bantry, and, by descent, of Mrs. Shelswell-White.

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exhibition outstanding, but he alone makes up for the disastrous impression produced by the other English pictures at Burlington House; especially those in the embarrassing Gallery VIII. His *Bridge at Rimini* (No. 169) is hung (No. 4) below a view by his friend and inspirer Francesco Zuccarelli: and for once the Englishman is immeasurably superior to the Italian.

And then there are (Nos. 6, 7 & 8) the Guardis (Nos. 457, 460, 462, 65 & 66) which have caused such a stir already and which will excite passions among art historians for years to come. They must be judged entirely for themselves, for the circumstances of their commission and purchase are still unknown. Indeed, we can say little more than that such an English interest in large scale eighteenth-century history painting was exceptional whenever it occurred. These scenes from Tasso prove to be entrancingly pretty – in a spirit that is somehow more French than Italian, for even Venetian art only very rarely indulged in such rococo fancies.

These are only eight among over 450 paintings: not to mention drawings, nearly every one of which is either beautiful or illuminating and usually both. In the circumstances there would be little point in regretting the occasional omissions. It would have been interesting to have been shown at least photographs of some of the more splendid paintings no longer in England (particularly those from Charles I's collection), and one can envisage other ways in which the exhibition could have told us much more; and if the price of this had meant jettisonning some of the English pictures there would be few to regret such a step. But all in all Professor Waterhouse and Mr. Mahon have given us the finest winter show since the war. Indeed, it is hard to see how such a standard can ever again be achieved.

The Connoisseur's Diary

Hermitage Armour : Seven Hundred Years of Clocks : Lehmbruck Statue for Bristol

THE current issue of the *Arms and Armour Society Journal* contains an interesting article on the present state of the extensive collections of arms and armour in the Hermitage Museum, Leningrad. The first of three, it is by the Curator of Western Arms and Armour in the Museum, Dr. Leonid Tarassuk, who is already known to armour students in western Europe through his contributions to the Italian journal *Armi Antiche*.

Whereas the considerably less important collections housed in the Kremlin have been recently published in the large volume dealing with the Orushenaya Palace, nothing has been heard of the Leningrad collections since the Revolution, with the exception of Dr. Tarassuk's article in *Armi Antiche*. The numerous publications of the former curator at the Hermitage, Dr. E. Lenz, dating from before the First World War, had established the importance of the arms collection there, but we now learn that it numbers no fewer than 12,500 pieces. It is therefore one of the most extensive in existence. It is particularly interesting to learn that the Scheremetew Collection, known from E. Lenz's excellent catalogue, has been taken over en bloc as has the even larger collection from the Anchikov Palace, numbering some 3,000 eighteenth- and nineteenth-century pieces.

Important Contribution

The article is well illustrated with twelve plates showing some of the more important pieces. Not all of these will be new to collectors who own a good library, as many of them were illustrated in Gille and Rockstuhl's set of plates, published between 1835 and 1853, and in Lenz's catalogue of 1908. A glance at the bibliography which accompanies Dr. Tarassuk's article shows that the collection received little attention between the wars. It is, therefore particularly satisfying that the columns of an English journal should have been chosen for what is likely to be a really important contribution to the history of arms and armour.

The first article consists of a review of the collections by country of origin, supported by illustrations of some of the more important pieces. Study of the text reveals that the author does not have access to many of the more recent publications on the subject. Thus no reference is made to the remarkable similarity between the finely etched blade of the sabre (plate VIIIa) and that of a sword in the Germanisches National Museum, Nuremberg. This latter blade bears the signature of the German Kleinmeister, Daniel Hopfer, and was recently the subject of an article by Dr. Wegner in the *Meunchner Jahrbuch* for 1954. Amongst the pieces not illustrated, Dr. Tarassuk refers to a shield bearing the arms of the Visconti, which he has already published elsewhere. Judging by the illustration, the coat of arms is, however, a considerably later addition; possibly added in order to preserve a well-founded tradition, but perhaps merely in order to add interest to an anonymous object. I suspect also that the marshal's baton of carved ivory 'dating from the reign of Francis I' is one of the numerous spurious productions of the Dieppe ivory carvers.

This account of the contents of a great armoury is most valuable and the editor of the journal is to be congratulated on his enterprise in securing it for publication.

Dondi of Padua's Clock

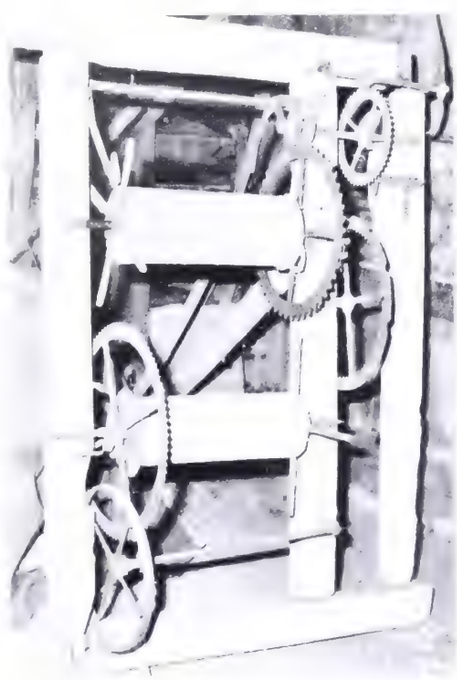
GENERAL scarcity of fine clocks, which are worth acquiring, on the London market, except at the establishments of those dealers who still handle them, is indicative of a narrow, specialist field. Yet there is a thriving Antiquarian Horological Society (Hon. Sec., Mr. J. C. Stevens, 53 Woodfield Crescent, London W.5) and a widely-read *British Horological Journal*.

One of those internationally known clock historians, whose pen informs us more than most, is Mr. H. Alan Lloyd, who has lately further generously shared his horological knowledge, for the benefit of all, in *Some Outstanding Clocks over Seven Hundred Years:* 1250-1950 (160 pp. Leonard Hill, London, £3 10s.).

This must certainly have been an engrossing task, and renders it quite the most important book on antiquarian horology in recent years. It will, moreover, be apparent to those who possess the latest edition of Britten's *Old Clocks and Watches and their Makers* that Mr. Lloyd's important book is in a way complementary to Britten's, since a number of the clocks in Mr. Lloyd's book do not feature in Britten's. This is a fact that invariably gratifies all art-historians.

According to their relative importance, Mr. Lloyd devotes more space, particularly to drawings of mechanical detail, to some clocks than to others. There is one absorbingly interesting chapter, dealing with the period 1351-1450, devoted to Giovanni de Dondi of Padua, who constructed his marvellous astronomical clock between 1348 and 1362. We are immensely in Mr. Lloyd's debt for having now given us all the details of its construction. Likewise we can perceive exactly how the mechanism of the cock and the wings of what is known as 'the first Strasburg Clock' designed by Conrad Dasypodius in 1350, work.

What is so impressive about Mr. Lloyd's book is the degree of research which has clearly been undertaken in libraries and elsewhere on the Continent. There are 173 plates and 42 figures.



Ramsey church tower clock. Its height is 6 ft. 1 in., width 3 ft. 5½ in. Note the foliot suspension arm and top bearing on lower half of the left hand frame member. See story.

Early Turret Clock Discovered

DID a clock ever exist in the fifteenth-century tower of Ramsey Church, north-east Essex? After long, painstaking enquiries, mainly on the part of that indefatigable horological researcher, Mr. S. Benson Beevers, it has now been established by him that such a clock is extant, and it is here published for the first time. It is practically complete, but the all important foliot balance is missing. There are however, indications that a foliot existed originally and that there has not been any attempt at conversion to pendulum. Another important point is that the foliot was below the movement, in similar fashion to the Cotehele clock, the only other known clock with its escapement in this position. For the moment the question of precise date is deferred. But it can be considered as probably fifteenth century.

The Ramsey clock, Mr. Beevers tells me, never had a dial. It merely struck the hours on a 1 to 12 basis, and stood in the tower of the church below the present belfry, above the west entrance. It must have stood on a block to allow the foliot arms to operate below the verge escapement wheel, which is remarkably low in the

frame: so low, indeed, that the woodwork is cut away from the bottom frame member to allow the passage of this wheel. The clock's position in the tower can be calculated fairly accurately, for in the chamber are two eyes driven into a ceiling beam, one complete with wooden pulley. The chamber is about 16 feet high. Nothing else remains in the tower. The bells in the belfry above, the earliest of which is dated 1638, show no indication of ever having been connected with the clock.

Delay occasioned by the authorities before this clock could be examined has probably deprived us of a lot of useful evidence. After the enquiries were started builders entered the tower to strengthen it and possibly much useful information has now gone for ever. It is also unfortunate that when the clock was removed from the tower the transfer was not sufficiently supervised and the wooden frame was broken.

One Lantern Pinion

Unlike the Cotehele clock, which has an iron frame attached to a wooden upright, the Ramsey clock has no iron frame for its bearings. Instead they consist of loop-ended iron spikes driven through the frame of wood and secured by iron wedges at the back. There are no screws anywhere. The oak wood is only slightly decayed. The winding ratchets are U shaped and one still functions admirably.

Of the pinions, only one is of the lantern type. Unlike Cotehele, and the clock at Sharnbrooke, the locking wheel is notched externally and toothed on the inside. The great wheel of the going train has 96 teeth working to a pinion of 8 on the escapement wheel which has 35 teeth. The striking train great wheel has 48 teeth with a pinion of 6 working to the locking wheel of 78 teeth. This great wheel also operates the lantern pinion of 8 and to the arbor of this pinion is the let off wheel of 48 teeth connecting with a pinion of 8 leaves attached to the fly arbor.

Research into the Ramsey church records may reveal some reference to and properly date the clock. In the meantime this interesting discovery necessitates a place in horological history.

Modern French Tapestry

SINCE the war there has been a notable revival of tapestry weaving in France. This important *métier de laine* had degenerated in the eighteenth century into the mere repetition of an existing painting, of which the finest shades of colour were scrupulously reproduced. In short, the tapestry was not so much a wall hanging as a copy of a painting. In spite of the exceptional talents employed in the Royal Manufactories of the Gobelins and Beauvais, no one at that time acknowledged the essentially rational artistic principle that a tapestry should not be a picture, any more than a piece of furniture should be a piece of carving.

Now, reports Serge Grandjean from Paris, a group of enthusiastic craftsmen, under the intelligent leadership of Jean Lurçat, have shown themselves well aware of this fundamental principle. They have not only returned to the early sources of this art, but have revived an almost forgotten technique. Among the characteristic mediaeval methods revived in this way we see first of all a wise adaptation of the subject and a clearer and more vigorous design, with colours boldly contrasted and also reduced to a small selection: 20 or 30 instead of 14,000. This simplification has enabled the weavers to produce tapestries of immediate appeal to amateurs; such as, for example, the exceptionally large piece which is shortly to hang in Coventry.

Among these tapestry weavers Jean Lurçat in particular has endowed his work with a fine poetical quality. His lively motifs are drawn from nature and are remarkably clear, while his designs remain purely decorative. His latest tapestries, most of them woven in various Aubusson ateliers, were exhibited last year at the Musée d'Art Moderne in Paris.

There is also another energetic young contemporary group: the ateliers of J. de la Baume-Dürrbach. This summer they presented at the Pavillon de Marsan some tapestries which were perhaps more adventurous than they were original. Picasso's Harlequins provided a brilliant red and black diversion.

City Art Gallery, Bristol, has acquired this 27½ in. high small female torso in patinated stone by Wilhelm Lehmbruck (1881-1919).

Generous Gifts: British Museum

ENGLISH gold jewellery of the thirteenth century is so infrequently to be seen on the market that a small pendant, presented to the British Museum by Mr. Martin and Mr. Richard Norton, is a most welcome addition. This gold lozenge-shaped pendant was once enamelled but now there remains only the beautifully engraved scenes, the Crucifixion on one side and the Virgin and Child on the other. The style compares closely with the finest English manuscript illuminations of the late thirteenth century.

The gift, also, of a unique Tudor gold enamelled chain which was purchased with funds generously provided by the Worshipful Company of Goldsmiths adds another fine and interesting example of mid-sixteenth-century English goldsmiths' work to the very small group of surviving pieces. Only eleven links of the chain remain but they are of exceptional design, being interlocking and three-dimensional, not flat-backed as is more usual. The sides are composed of openwork scrolls and simulated diamond-studs in gold. Although chains of this type are depicted in a few portraits of the great at the court of Henry VIII, no surviving example is recorded.

Wilhelm Lehmbruck

WITH the help of the National Art-Collections Fund, the City Art Gallery, Bristol, has acquired at auction in Berne the female torso here illustrated. It is by the German sculptor Wilhelm Lehmbruck (1881-1919) and is the first example of the work of that sculptor to enter an English public gallery.

In the early days of his career, Lehmbruck, whose work has a considerable internation reputation, was executing portraits and working in a sculptor's studio in Düsseldorf where, in 1901, he entered the Academy. He visited Italy, and was influenced by Constant Mennier. From 1910 to 1914 he worked in Paris, where he first became well-known. He was a member of the Berlin Academy from 1914 to 1917.

Chelsea Fair: First Spring event will take place in Chelsea Town Hall from 11th-21st May, 1960. Enquiries to: Miss J. Grahame-Ballin, 21 George Street, St. Albans.

There is now a marked revival in France of tapestry weaving, and this detail is from a work by Jean Lurçat woven in an Aubusson workshop.

GEORGE ROMNEY (1734-1802). *PORTRAIT OF LIEUTENANT-GENERAL SIR ARCHIBALD CAMPBELL, K.B., OF INVERNEIL* (1739-1791). CANVAS, 60 × 48 INCHES.

Sir Archibald Campbell entered the Army in 1757. He served in the North American campaign and was wounded at the taking of Quebec. He was Governor and Commander-in-Chief on the Coromandel Coast in 1787, and later became Member of Parliament for the Stirling Burghs. This painting, which depicts Fort George, Madras, in the background, is illustrated on p. 16, Vol. 1 of *Romney*, Ward and Roberts (1904), and was formerly in the collection of M. Charles Sedelmeyer.

In the possession of Messrs. Frost and Reed, 41 Fine Art Bond Street, London, W.1.

IN THE GALLERIES

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1. Jan Wyck. 'Frost Fair of 1683', canvas, 25 × 30¼ in. John Mitchell Gallery, 8 New Bond Street, London. 2. P. de Wint. 'Rye House, Hertfordshire', watercolour, 12¾ × 19 in. Messrs. Thos. Agnew & Sons, Bond Street, London. 3. Richard Wilson. 'View from Wynnstay Park', canvas, 20¼ × 29 in. The St. James's Gallery, 74-5 Jermyn Street, London, S.W.1. 4. J. E. Liotard. 'Portrait of Baron de Thyle', canvas, 25 × 21 in. The Fischman Gallery, 26 Old Bond Street, London, W.1. 5. Camille Pissarro. 'Louveciennes', 15 × 19½ in. The O'Hana Gallery, 13 Carlos Place, London, W.1. 6. Jacob Savery the Elder. 'The Farmstead on the Hill', panel, 19½ × 29 in. Paul Larsen, 43 Duke Street, London, S.W.1.

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Contributed by Adrian Bury

Round about the Galleries

Fata Morgana

ALFRED STEVENS, perhaps the most profound English artist born in the nineteenth century, said that 'Watts is the only man who understands great art'. Watts (1817-1904) was a year older than Stevens, and his career for nearly seventy years, in spite of a few disappointments, reads like one long triumph. Stevens died in despair in 1875, his masterpiece the Wellington Memorial in St. Paul's still unfinished. If there is anything in stellar influences Stevens's life was full of malign aspects whereas that of Watts could not have been more happily auspicious. He had wonderful success, and a host of important friends who were devoted to him.

Comparing Stevens with Watts there is no doubt that they were inspired by the same ideal: to express the beauty and mystery of life with an exalted vision. Stevens passed almost out of memory, and I doubt if one person in a hundred could give an accurate outline of this great man's tragic story or name any of his works. He stands in solitary state, an English immortal unknown to the public. Watts, on the other hand, did not outlive his fame, for his name is far from obscure today, even if his works are regarded as unfashionable by those who think that fashion is more important than truth.

I was reminded of Watts and his position in art when I saw at the Newman Galleries in Duke Street, St. James's, one of the artist's world-famous pictures, *Fata Morgana*, reproduced in colour on the cover of this issue. Painted in 1865, it marks, as it were, the half-way milestone in Watts's career: just another step in the life of a man who was regarded as early as 1848 as one of the greatest artists of his age.

Properly to appreciate and understand Watts one must detach oneself from the contemporary idiom, indeed from all idioms that began with Picasso, and try to enter into Watts's mind. He was not a sentimental Victorian, as some critics would have us believe but, like Stevens, one of the last manifestations of the Renaissance spirit. And if his sense of human beauty and dignity, and comprehensive technical knowledge, is finally out of date, so much the worse for art. There are few artists today who can paint as well as Watts. There is none, I venture to say, who can think so poetically and aspire so nobly. If he failed at times to realise his dreams, even his failures have an essence of grandeur about them. Nor need we strive to follow him into that visionary world that is the domain only of rare spirits of all periods.

Apart from Watts's vast conceptions and Titian-like decorative intentions, and his power as a sculptor, Watts was a fine portrait painter. The portraits of his celebrated contemporaries—Matthew Arnold, Carlyle, Cardinal Manning, Rossetti, Tennyson and Lord Lytton, to name a few—place him high in what he probably regarded as a secondary art. In fact I can think of no portrait painters, not even Millais, during the second half of the nineteenth century who were better than Watts's best.

The *Fata Morgana* picture at the Newman Gallery came from the superb MacCulloch Collection, and is a version later than the smaller one of the same subject that Watts painted in 1848 and presented forty years afterwards to the town of Leicester. It was exhibited at the Royal Academy winter exhibitions of 1904 and 1909, and came into the market in 1913 when it was sold at Christie's for £1,783 10s.

The Eternal Aquarelle

IT is pleasant to see old Paul Sandby in full favour with the connoisseurs. Not perhaps since the eighteenth century has this charming artist gathered so much appreciative momentum. The Sandbys are the high spot of the 87th Annual Exhibition of English Watercolours at Agnews in Old Bond Street. That irresistible chronicler about the doings of artists during the reigns of the four Georges, William T. Whitley, is too sparing in his praise of Paul Sandby. A letter from William Mason to Lord Nuneham in November, 1760, absurdly overdid it, but as proof of the artist's place among the *cognoscenti* at that time it is worth quoting again. The letter refers to the exhibition in the Society of Arts large room in the Strand.

'Sandby has made such a picture! such a bard! such a headlong flood! such a Snowdon! such giant oaks! such desert caves! If it is not the best picture that has been painted this century in any country I'll give up all my taste .... Put on your hat and feather, your red surtout, your Dresden cane, your ribband muff, put them on my Lord and take your *chaise de poste* and be pelted all the road for a French Marky, and depend on it you'll be amply rewarded by the sight of this picture . . .'

Sandby was ingeniously versatile and could draw anything well. A study of A. P. Oppé's lavishly illustrated catalogue of his works at Windsor is a revelation. The Sandbys at Agnew's should please the fastidious collector.

What are the size limits to a watercolour? Some of the old masters of the medium were not daunted by dimensions, but I confess to being surprised by an early Turner. It is nearly three feet by four feet, and expresses the Falls of the Clyde; a remarkable and ambitious effort for a young artist, but it overstresses this subtle medium. Interesting to compare it with the small, exquisite Turner of *High Street, Edinburgh* with gay-coloured figures on a market day.

Two enviable Rowlandsons, *Troops Embarking* and *Striking Camp*, drawn with minute care and tinted with Rowley's inimitable delicacy, would grace any collection. They are a pair and one is dated 1794, said to be anything but a vintage year for Rowlandsons. Here is the answer to the story that the artist had lost his touch between 1793–5 owing to gambling and dissipation, and was living in poverty in an Adelphi basement. Did Grego or does Mr. Bernard Falk, Rowlandson's best biographer, know of these two subjects?

The Lake of Nemi has been a source of inspiration to artists since the seventeenth century, but to none more than John Robert Cozens. He could not resist Diana's Mirror, and drew many versions of it, one of which (14 × 20¾ in.) is conspicuous in this exhibition.

If you regard Peter de Wint as a colourist and interpreter of nature's moods second to none when at the top of his form, I commend the watercolour, *Rye House, Ware*, of Rye House Plot fame. It has an opulence and audacity of style all its own. These are a few of the fine things among the early works at Agnew's. I was glad, however, to see that the exhibition includes a group of watercolours by the late Philip Connard, R.A., R.W.S. Connard had an uncanny lyrical touch, and it was exciting to see him, as I sometimes did, extract the essence of a riverside subject near Richmond with full brushes of tint dropped mysteriously into the right places.

Liotard

A GREAT character in eighteenth-century art was Jean Étienne Liotard. Studying first at Geneva where he was born in 1702, Liotard went to Paris in 1725 and coming under the influence of Rosalba, Watteau and La Tour began a successful career. Loving travel, as much for its own sake as for the purposes of study, Liotard wandered through Italy, painted the Pope and a number of cardinals. His next stop was the Levant, and Constantinople was his headquarters for four years, during which time he worked for Mehemet Aga and other patrons, and lived and dressed like a Turk. On the way back to France the artist stayed at Vienna where he became the court painter, doing portraits of the Emperor Francis I, the Empress Maria Teresa and their entourage. In Paris again in 1751, his pictures at the Salon of 1751–3 were greatly admired and Louis XV gave Liotard several commissions. The artist first crossed to England in 1753 and worked for the Princess of Wales and members of the nobility. Again on his travels in 1756 he went to Holland, and at Amsterdam painted the Stadtholder and members of the court. A second visit to England produced many portraits in oils and crayons, some of which were shown at the Royal Academy in 1773–4. Finally, he settled down in Holland, where he lived to a great age, dying in 1789.

Liotard's style in oils may be seen in the portrait of Baron de Tuyll in the Norbert

Fischman Galleries at 26, Old Bond Street. The Van Tuyll family, who owned a castle at Zuylen in Holland, were generous patrons of artists and their home was the rendezvous of European celebrities. It will be recalled that Maurice de la Tour, greatest of all pastel portrait painters, visited Zuylen in 1766 and painted Isabelle Agneta Elizabeth de Tuyll, who was known as the Belle of Zuylen. La Tour, then growing old, and destructively discontented with his own work, had the greatest difficulties with this picture, as may be judged from certain correspondence published in Mons. Alfred Leroy's book *Maurice Quentin de la Tour* (*Paris*, 1953). Two of the daughters of Baron de Tuyll married two sons of Count Bentinck and the third daughter became the wife of the Earl of Athlone.

Racers in Paint

PORTRAITS of racehorses have always been popular with collectors interested in turf history, and are a large part of the sporting art tradition. The primitives, Wootton and Seymour, began it, and the thoroughbred in art comes down the ages from Wootton's *Darley Arabian* to the latest Derby winner. Horse portraits vary according to the abilities of the artist, but two painters who seldom fail to please us aesthetically are Stubbs and Ben Marshall. John Frederick Herring senr., who painted many Derby and St. Leger winners, is a successful runner up, as can be seen in such a portrait as *The Brown Thoroughbred, Melbourne*, a masterly effort. Here is a far more difficult problem than painting human portraits, and Sir Alfred Munnings is eloquent about this in his *Autobiography*. To please a human sitter and his innumerable friends and relatives is a perpetual anxiety even with the best artists. To paint the likeness of a racer—nervous, restless, delicate, and capable of only one pose, the profile, to be true to all its points, and please the owner, trainer, jockey, stable-boy and race-course habitués in general—well, there are easier jobs. One important thing is that the artist is not compelled to ask the horse if he likes it.

Looking at several racers by J. F. Herring, senr. at the Leger Galleries at 13, Old Bond Street, including one of the famous Filho da Puta, St. Leger winner, 1815, (ex. Colln. the Earl of Dalhousie, M.C.), reminded me of more than one moan from Munnings on the misery of horse portraiture, though Munnings's work of this kind has a very high average standard.

That Circus

WITH Piccadilly Circus in the news over the projected reconstruction of the north side, the vicissitudes of this 'hub of the universe' are not without interest. Eros has been the cynosure since it was unveiled in 1893, and Sir Alfred Gilbert, the sculptor, told me of the difficulties of designing the base of the fountain to fit into the so-called circus. In fact, the octagonal base was to some extent dictated by haphazard environment. But had Eros been erected there in Regency times it would have had a simpler *ensemble*, as we may see from prints by T. H. Shepherd and J. Bluck of the view looking south down Regent Street to the façade of Carlton House, and looking north at Nash's recently erected Quadrant. These are two of the great topographical classics and I have not seen a pair in finer condition than those in the Frank T. Sabin Gallery at Park House, Rutland Gate. Such dignity, tranquillity and safety before the car age might give even an intelligent and imaginative teenager a nostalgia for some aspects of the 'good old times'.

At the same galleries collectors of naval pictures will be interested in a painting *H.M.S. Hogue*, a 60-gun ship painted when guard ship at Greenock. Launched at Deptford in 1811, she missed Trafalgar by four years, but saw service in the Crimean and Baltic. It is the work of William Clerk of Greenock who made many pictures and drawings for the Denny Brothers, the marine engineers.

Frost Fair

THE fun of attending auctions is that one never knows what can be found under the hammer. The spate of pictures of all kinds and periods is unabated; and it may be that something important embalmed in three centuries of varnish and dirt awaits the percipient buyer, as in the case of *The Frost Fair of 1683*, by Jan Wyck of Haarlem. Mr. Mitchell, of 8, Old Bond Street, acquired it, and I spent a considerable time studying this picture. As a record of what happened on the Thames in that year of the Merry Monarch the painting is probably unique. There is old London Bridge, the newly erected Monument to commemorate the Fire, and Southwark Cathedral in the distance. Nearer the spectator is a bull-ring to the left and another ring for sport on the right. Coaches and six gallop about. There are sleighs, boats on wheels and booths with flags flying and a large throng of people *en fête*. Jan Wyck worked in England during the fourth quarter of the seventeenth century and died at Mortlake in 1702. The Frost Fair picture is characteristically Dutch in style. John Wootton, the sporting artist, studied with Wyck and picked up some of his mannerisms before coming into his own.

Why did the Thames between Westminster and Wapping freeze hard and often during those winters? (There is an unforgettable description of it in Virginia Woolf's *Orlando*.) One reason is that the many arches of old London Bridge held up the tidal flow, giving Jack Frost good time to solidify the flood.

Wilson at Wynnstay

A RICHARD WILSON entitled *View from Wynnstay Park, Denbighshire* (20 × 29 in.) is to be seen at the Green Galleries in Jermyn Street. It came from the Sir William Watkin Williams-Wynne and the Fison Collections. Exhibited at the Royal Academy in 1771 (No. 221), there is an interesting story attaching to this and the picture called *Crow Castle, near Llangollen* (60 × 95 in.), shown also at the Royal Academy in that year. Benjamin Booth (1732-1807), who owned many Wilsons which eventually became the Ford Collection, wrote in his notes on the artist, 'the view of Llangollen Vale was painted on the spot; Sir Watkin had a tent erected for him in which he painted it'. Both pictures have a similar setting, but in the *View from Wynnstay Park* the bridge is nearer the spectator and the hill with Crow Castle more to the left.

Time Avenges

WHEN Pissarro's picture, *The Village of Louveciennes*, near Barbizon, was painted in 1869 the artist was thirty-nine and had endured with his confederates the hostility of the critics and public. It was, however, a truly imperial gesture on the part of Napoleon III to defend the Impressionists and insist on an exhibition of their rejected works in the Palais de l'Industrie. Pissarro was among those artists who appealed to the Emperor direct, and helped to bring about this act of practical sympathy. Looking at the Louveciennes picture today it is impossible to understand why such works occasioned such abuse. The influence of Corot lingers on in this poetic interpretation of nature, as in the complementary picture, *La Roche Guyon*, both 15 × 19½ in. and dated respectively 1867 and 1869. They are from the Dr. Gachet Collection and will be illustrated in Mr. John Rewald's forthcoming catalogue. Both pictures are now part of the Ohana Gallery Collection at 13, Carlos Place.

Jacob Savery

MR. PAUL LARSEN, at 43, Duke Street, St. James's, is to be congratulated on having acquired from an English private collection a superb landscape by Jacob Savery, the elder. Seldom does this rare artist (Courtrai c. 1545; Amsterdam 1602) come into the market. Between Patinir, one of the earliest Netherlandish painters of pure landscape, and Rubens with his Chateau de Steen, artists in the Low Countries discovered landscape as distinct from religious and human subjects. One could spend a long time studying this Savery of trees in the foreground and a hilly prospect with lake or river and houses receding to a far distance. The figures on the road in the foreground and beyond are painted with charming sentiment. Savery was a pupil of Hans Bol, and became a citizen of Amsterdam in 1591. The picture on a panel to the dimensions of 19½ × 29 in. is in a fine state of preservation.

Industry and Art

MR. RICHARD LONSDALE-HANDS held an exhibition of his paintings at the Walker Galleries, 118, New Bond Street, from the 8th to the 22nd of last month. That a creative mind, well-known for his industrial designs, should wish to express itself in the freer sense of the picture is only logical. Mr. Lonsdale-Hands was obviously an artist in the first place, and the pictures now on show were done during intervals from his exacting profession. The primitive spontaneity behind these efforts produces original effects both of colour and design, uninhibited as they are by conventional art training. Some of the more interesting are *Palm Trees, Tobago; Limbo Dancer, Tobago; Leichee in the Airing Cupboard*, and *Looking Down*, 1952. The portraits have an impulsive sense of probability. They are caricatures, even if not intended as such, in which the likeness is not lost.

Books Reviewed

DEUTSCHE FAYENCEN: EIN HANDBUCH DER FABRIKEN IHRER MEISTER UND WERKE: By Konrad Hüseler. (Stuttgart: Anton Hiersemann. Vol. I, xvi + 184 pp.; 273 figs. on 144 Pls., chart and map (1956), DM 55: Vol. II, viii + 149 pp.; 227 figs. on 128 Pls. (1957), DM 55: Vol. III, xii + 142 pp.; 70 figs. on 40 Pls., and 67 pp. of marks (1957), DM 60.)

IN his Preface to the work under review, Dr. Hüseler justly analyses the various stages in the study of such a subject as German Faience. First come the pioneers—men such as Justus Brinckmann—who blaze broad trails through hitherto unknown territory. Inspired by their example, a band of followers strike out on paths of their own, until, after a generation, a mass of information is collected. This situation calls out for a general survey of the terrain, and the call was answered almost simultaneously in 1920–21 by the appearance of two general handbooks: A. Stöhr's *Deutsche Fayencen und deutsches Steingut* (1920) and O. Riesebieter's *Die deutschen Fayencen des 17. und 18. Jahrhunderts* (1921). Provided with these first guides to the territory, explorers ever since have been making and publishing discoveries. Stöhr and Riesebieter are now seen to be inadequate and not always reliable, and the stage has been reached for a further, and more comprehensive, review of the whole subject. This Dr. Hüseler aspires to provide in the present ambitious work.

The book is planned in the most elaborate fashion, partly as a pure work of reference, partly for reading. Thus the histories of the individual factories, which dominate the books of Riesebieter and Stöhr, are here given in compressed form, with a table of artists who worked at each factory, showing most usefully, by a succinct formula expressed partly in symbols, the antecedents of each, and his subsequent career. This densely packed information is accompanied by a chart showing the duration of each of the factories, and a map showing their geographical distribution. Since this section can only be for reference, it would perhaps have been better to arrange the factories alphabetically rather than chronologically, entrusting this aspect of the matter to the chart.

This section is followed by two chapters on, respectively, 'The Inner Workings of the Faience Factories' and on 'Faience' in its cultural aspects. These are written to be read, and are well worth reading, giving a very desirable insight into techniques, economic factors, and the conditions binding the workmen in the factories. These chapters answer many of the questions which so often confront the enquirer into the ceramic industry of times past, and about which it is so difficult to find information: On what footing did the artists work in the factories? How were the wares retailed? The first volume is completed by a series of 15 Appendices giving *in extenso* documents which throw light on these questions.

The second volume commences with a review of the artistic development of German faience during the seventeenth and eighteenth centuries, followed by a section on individual artists of more than usual importance, such as J. S. F. Taennich, J. P. Dannhöffer, Abraham Leihamer and the Löwenfinck family. The volume is then rounded off by a miscellaneous chapter which throws together such diverse topics as 'Envy between Artists, and their Quarrels', 'Faience as a Collectible', and 'Protection against Forgeries'.

The third volume contains elaborate indices of such subject-matter as shapes, dated pieces, painters' signatures which occur in full, coats-of-arms and monograms, and sources of designs. These are followed (pp. 369-433) by a biographical dictionary of owners, managers and artists, and an elaborately arranged Bibliography. The volume is closed by a section on marks, with notes on their purpose and their elucidation; and indices showing on what pieces the marks illustrated are to be found, and arranging factory and artists' marks alphabetically. There follow 67 pages of marks arranged by factories in the same order as that observed in Vol. I.

This extremely complex organization of the book can prove very useful, even if it takes some getting used to. A feature which does, however, perhaps lend itself to criticism is that the illustrations (570 in number) are divided between the three volumes. Although this was doubtless desirable in order to market the book, it has the great disadvantage that the reader probably has to leaf through more than one volume before finding the illustration to which the text is referring: not many will remember that Vol. I stops at fig. 273 and Vol. II at fig. 500. Furthermore, since the illustrations are arranged by subject-matter in the sequence observed by the text (e.g., three holy-water stoups from three different factories appear on one Plate) it is difficult for the reader to form an impression of the style of a given factory. Abtsbessingen, for example, is illustrated in Figs. 21, 22, 68, 80, 106, 113, 403, 475, 499, 561, 570. Although Dr. Hüseler's work is quite differently conceived, it is usually by factories that most people study faience, and this is in fact probably the least confusing approach to so complex a subject.

It is inevitable that, in a book of this scope, one should not always be in agreement with every judgment of the author. His remarks on the export of Kiel stoves to Hamburg, for instance, appear to conflict with Taennich's express statement in 1774 (I, pp. 107 and 144); it is questionable whether the Eckernförde lampform is not in a fact a pottery-shape as much as a metal one (II, p. 195), whilst the Höchst 'chocolate-pot' (II, p. 196) of Fig. 140 is more probably a coffee-pot; the Kiel pieces with decoration in *famille rose* style are more probably the remains of a service than replacers for a Chinese porcelain service, as suggested (II, p. 198)—and has a Chinese tureen ever been seen of the shape illustrated in Fig. 155, with its characteristically Kiel knob? These however, are only details. More serious criticisms might perhaps be levelled at the absence of any treatment of the *Hausmaler* (Hermann Benckert is brought in because he worked in Frankfurt: but is there any evidence that he worked in the *factory* there?).

All in all, however, this is a great addition to ceramic literature, and students will undoubtedly be mining in it for years to come. Dr. Hüseler has put us all greatly in his debt.—R.J.C.

DUTCH DRAWINGS AND PRINTS: By J. G. van Gelder. (London: Thames & Hudson. £3 3s. net).

'WHOEVER turns from the pictures of a master to his drawing has the feeling that a curtain rises before him, and that he is penetrating into the inner sanctuary,' wrote Max Friedländer; and as one turns over the plates in this book one certainly experiences a marvellous insight into the development of Dutch art. At the very beginning three drawings reveal the deep feeling and fantasy of Hieronymous Bosch, while the acute powers of observation of Lucas van Leyden are strikingly illustrated in three drawings and three engravings. There follows a wide and varied selection of prints and drawings which reaches its first breathtaking climax with the twenty-six works by Rembrandt, and then continues on its way through the seventeenth, eighteenth and nineteenth centuries to reach a second climax in the fourteen drawings by Van Gogh. In all 140 artists are represented, and of these only fourteen are given more than two works.

Published first in Holland in a series entitled *De Schoonheid van Ons Land*, this handsome volume certainly does full justice to the beauty of Dutch drawings and prints, though the latter tend to be rather swamped by the former. Professor van Gelder has made the most of his enviable task of selecting 230 works from public and private collections throughout the world to provide a fascinating survey of Dutch graphic art from the fifteenth to the twentieth century. In his text he has given us a penetrating commentary on the developments so strikingly illustrated in the reproductions. For once this is a 'picture book' in which the illustrations and the text have been intelligently integrated, and the result is a satisfying whole.

Apart from six woodcuts distributed among the text pages, the drawings and prints are reproduced by photogravure, and in most cases the results are very satisfactory. Artist, title, medium, size, and provenance are given under each plate, and an asterisk indicates that a draw-

ing has been reproduced at its actual size. The notes on the reproductions give further details about each drawing or print, and a few brief facts about the artists. Most sensibly only the dates and places of birth and death are given for the famous names, while for the less well-known artists, especially those of the eighteenth and nineteenth centuries, rather more information is provided. The section devoted to 'Technical Data' achieves a worthwhile synopsis of the principal facts, while the note on Collections would have been greatly strengthened if, for the English edition at any rate, it could have included some guidance to collections outside the Netherlands.—L.H.

RUBENS SELECTED DRAWINGS: With an Introduction and a Critical Catalogue by Julius S. Held. (London: Phaidon Press. Two volumes, £7 7s. net.)

GLÜCK and Haberditzl's pioneer standard work, *Die Handzeichnungen von Peter Paul Rubens*, was published as long ago as 1928. As the present author points out in his Preface, the two Viennese scholars genuinely believed that in the 241 drawings listed by them they had included 'all the unquestionably authentic drawings by the master'. The researches of numerous scholars in the intervening thirty years have added many new drawings to the list, and have removed quite a number from it. Professor Held's book constitutes the first attempt to present an up-to-date summary of this more modern scholarship and to continue on a large scale the work begun by Glück and Haberditzl. Yet this, as is indicated in the title, is only a catalogue of 'Selected Drawings' by Rubens. Professor Held is aware of the need for 'a complete critical catalogue of all Rubens' drawings', but feels that the 'time has not yet come for such an undertaking', and gives us instead a most illuminating Introduction of some eighty pages, followed by a comprehensive critical catalogue of 179 selected drawings, all of which are illustrated. The author's own enthusiasm is infectious, and this is a most lively and worthwhile book; though it might be said that it is unusually personal in character for a scholarly work of this kind.

The Introduction is divided into five sections, the first of which deals with 'The Problems of Critique'. Here the British Museum's *The Holy Family and St. John*, from the Mariette, Lagoy and Lawrence Collections, is cited as a typical example of a drawing that has undergone the fate of many Rubens drawings of being simultaneously accepted by some experts and rejected by others for nearly two centuries. Glück and Haberditzl did not include it in their catalogue; Professor Held gives it as one of his selected drawings. Though it is never specifically stated it becomes quite clear from this part of the Introduction that personal opinion must always play a very large part in the acceptance or rejection of drawings attributed to Rubens, for there is practically no indisputable information by which to differentiate between drawings of the master himself and those of his pupils, followers and assistants. One wonders whether the time will ever come when it will be possible to publish 'a complete critical catalogue'.

The second and most forceful section of the Introduction deals with 'Types and Techniques of Rubens' Drawings'. Here Professor Held's descriptive powers are at their best, and the strength of Rubens' draughtsmanship is effectively brought to life in passages such as this: 'One aspect of Rubens' talent is particularly well demonstrated by these drawings (the chalk drawings from the model): the truly marvellous coordination between the observation of his eyes and the action of his hand. In contrast to his first sketches in which the lines may occasionally remind us of the dense growth of wild underbush, the chalk drawings are lucidity itself. Their forms stand freely in space like the trunks of tall trees in a well-kept forest. No image is superimposed upon another. Corrections are rare, though there may be experiments with alternate positions of individual limbs. Most of the time Rubens hits the target at the first try.'

Following a section on 'Copies made by Rubens', which includes a discussion of drawings retouched by the master, are the pages devoted to 'Rubens' Development as Draftsman'. Here the drawings are given their place as an integral part of the life and work of the artist, and Professor Held achieves a clear picture of the development, which is marred only by the occasional inclusion of arguments and theories based purely on conjecture. In his 'Conclusion' to the Introduction the Professor gives final voice to the lively praises of his hero, whom he justifiably ranks 'among the greatest draftsmen of the past'.

Unlike those of Glück and Haberditzl Professor Held's catalogue entries are all of considerable length, the emphasis having been 'placed on the critical discussion of each piece'. In many cases related drawings, which are not among those selected for actual inclusion, are brought into the discussion, thereby greatly widening the scope of the work. Thus the Pierpont Morgan Library drawing of *A Jesuit Missionary in Chinese Costume* is examined in relation to the other four drawings of men in oriental costume. In one or two cases the author has failed to correlate his discussion of a drawing in the Introduction with the catalogue entry for that drawing. An example of this is in the dating of Mr. Michael Jaffé's *A Young Soldier with Halberd*, which, according to the Introduction, 'was probably drawn around 1604', while in the Catalogue it is specifically dated '1604 (after the month of August)'.

The first and largest group of the selected drawings are the 'Sketches for Compositions'—'those productions in which the artist's creative genius is most clearly revealed'. They range from the extraordinary economy of the Antwerp pen and ink drawing for the same city's *The Last Communion of St. Francis*, to the Louvre's vivid gouache *Hercules and Minerva Fighting Mars*, which closely approaches the qualities of an oil sketch. The next largest group are the 'Studies from Models and Portraits', which include the most famous and monumental of the drawings, among them the British Museum's superb *Lioness* and the Albertina's delightful *Portrait of a Little Boy*, both of which are reproduced in colour.

Volume II is given up entirely to the 179 plates of the drawings included in the Catalogue. There are also six colour plates, and sixty-one text illustrations in Volume I. Unfortunately all the references given in the text are to the plate numbers, which means having to look up the illustration before being able to ascertain the catalogue number. This is an unhappy error of editing. Otherwise the book is most sensibly and handsomely produced, and it makes a notable addition to the Phaidon series.—L.H.

WASSILY KANDINSKY. LIFE AND WORK: By Will Grohmann. (London: Thames & Hudson. £7 7s. net.)

'KANDINSKY the man has remained for most people as great a mystery as Kandinsky the artist', writes Professor Grohmann in the second paragraph of this remarkably thorough biography. It is a mystery which this book does much to dispel by combining a penetrating discussion of the artist's life and work with the fullest possible illustrated survey of practically all his paintings, as well as a selection of his drawings, watercolours and other works. There are well over nine hundred illustrations, forty-one of them large colour plates, and these provide ample material for a better understanding of Professor Grohmann's detailed study of Kandinsky's development and achievement—a study greatly enhanced by the author's obvious sympathy for his subject.

Wassily Kandinsky was already thirty when in 1896 he left Russia, where he had studied law, and settled in Munich to begin his work as a painter. His own handwritten catalogue of his paintings opens in 1900, though it does not include the remarkable portrait of Maria Krushchov painted in that year, and now forming part of the outstanding collection of his work in the Solomon R. Guggenheim Museum in New York. Between 1900 and 1910 Kandinsky developed towards his abstract art, being strongly influenced in his work by the Impressionists and the Fauves. Professor Grohmann is especially successful in outlining this vital evolution. Particularly illuminating is his analysis of the numerous paintings executed between 1908 and 1910 of the church at Murnau, where Kandinsky had acquired a house. 'In 1908 the unity of the work is still maintained by rhythmic, parallel brush strokes, by the balance of the color chords, and by emphasis on the flat plane. In 1909 appeared the great poetic developments of the theme. The colors are more conspicuous than the construction, however correct; they glow like illuminated windows at night, while outlines are merely approximate accompaniments to the objects . . . In the views of the Murnau church executed in 1910, both the architecture and the landscape have been set in motion . . . The initiative has passed to the colors and the color planes, upon which the painter has set down his signs to suggest his meaning.' These passages bring to life Kandinsky's 'epoch-making breakthrough to the abstract', and provide a stimulating commentary to the huge selection of illustrations.

The years between 1908 and 1914 saw the outstanding achievements of Kandinsky's life,

and about half of Professor Grohmann's text is quite rightly devoted to them. In 1909 Kandinsky became the first President of the *Neue Künstlervereinigung*, from which the *Blaue Reiter* group developed two years later. In 1910, the year of the first abstract work, Kandinsky wrote 'On the Spiritual in Art', in which he set out his theories and principles. These years of 'genius in full swing', as Professor Grohmann has called them, came to an abrupt close with the outbreak of war in 1914. From the end of that year until 1921, with the exception of a period of three months in Stockholm, Kandinsky was in Russia, painting relatively very little, and from 1918 pre-occupied with various official posts. Late in 1921 he returned to Germany, and in the following year he was appointed a member of the Bauhaus faculty in Weimar.

Though it was at this time that Professor Grohmann became personally acquainted with the artist, his analysis of Kandinsky's painting and writing in the following years is not nearly as convincing or stimulating as his treatment of the years before the war. In his closing remarks on this period of the so-called 'architectural' paintings the author himself admits his difficulties, though in rather high-flown terms; 'Multi-dimensional simultaneity cannot be formulated in words . . . Occasionally a kind of veil lies over these paintings, through which we now glimpse and now lose sight of their wealth of levels and hidden depths, their interlocking, inexplicable qualities. To the extent that the unintelligible element cannot be explained, that this element is not the painting itself, the latter approaches the status of symbol.' These and many similar passages are a sad disappointment after the author's earlier most enviable clarity.

In 1933 the Bauhaus was closed down by the Nazis, and Kandinsky moved to Paris, remaining in France until his death in 1944. 'The whole man radiates in the works of his last years'; but again Professor Grohmann's analytical powers are unable to meet the challenge of elucidating them. 'The late paintings are echoes of a transparent and transitory world, which we may think we recognise, but which eludes us when we try to grasp it.' In trying to 'grasp it' the Professor unfortunately launches into a complex of words and sentences which are just as difficult as the paintings themselves. Though Kandinsky died nearly fifteen years ago, he is still, perhaps, too close to us for a reasoned understanding of his later work. However, this biography remains invaluable for its brilliant analysis of Kandinsky's art up to 1914. The undoubted greatness of his work between 1908 and 1914 must not blind us to the fact that the work of the last twenty years of his life has yet to find its proper place in the history of art, for it is part of a development which is still far from complete.

In addition to a very full bibliography this large volume includes a 'Catalogue of Works' based on Kandinsky's own handwritten catalogue, and strengthened by a Supplement of additional works which the artist himself had not recorded. Then there is a 'Classified Catalogue', which, by means of 761 reproductions (usually twelve to a page), illustrates nearly all the works listed in the previous catalogue, which are not reproduced elsewhere in the book. Unfortunately there is a certain lack of cohesion between these various catalogues, which makes it difficult to get the most out of them.

Professor Grohmann has not been particularly fortunate in his translator, who makes use of phrases such as 'he had what it took to become a good realist'; nor in his proof reader, who has failed to spot an unusually large number of mistakes. Finally the design and typography of the book, though extremely up-to-date, do not make it easy to use. But all these shortcomings pale into insignificance beside the solid achievement of providing students of Kandinsky with an extremely full review of his life and work and an invaluable corpus of reproductions.—L.H.

EDVARD MUNCH, NATURE AND ANIMALS: By Arve Moen. (Forlaget Norsk Kunstreproduksion, Oslo, 1958. London: George Allen & Unwin Ltd. 75s. net.)

LOVERS of Edvard Munch's work will welcome this third volume by Arve Moen since it contains some 70 reproductions of his Lithographs, Woodcuts, Etchings etc., and 15 colour plates, in a book most beautifully put together. It is of course expensive and the author does not bring inspiration to his text which could in any way exhilarate either the lover or the non-lover; for he does little more than describe the visual subject matter of paintings, many of which are not contained in the present volume. In one of the best of the pictures reproduced, *The Galloping Horse* (said to be black though in the colour given it could not be browner), it is not the 'gesticulating driver' nor that 'two men on the left look on' nor even 'a terrified little girl on the right' which is the stuff giving it character as a work of art; and for an estimate of Munch's position as an artist, who is generally considered as the foremost in Scandinavia, something more than this is obviously needed.

The book contains a short biographical resumé of 23 dates, and a bibliography which the author claims to be complete though it does not include William S. Lieberman's selection of prints from American collections nor Frederick B. Deknatel, whose book on Munch was, I believe, the only one published in English. —H.S.E.

ARCHITECTURE: 19th and 20th centuries: By Henry-Russell Hitchcock. (Harmondsworth, Middlesex: Penguin Books. 70s. net.)

THIS recent volume in 'The Pelican History of Art' will undoubtedly come to be regarded as one of the finest in this magnificent series, and its authority will cause it to be used by scholars and historians as well as by connoisseurs of architecture for many years to come. The very excellence of the work makes one wish that, with its companion volumes, it could have been of twice or three times the length. There are other general histories of art, but few that deal comprehensively with a subject at a deeper level than these outlines and surveys. There is little between such works and the monographs upon individual artists.

Fortunately, where this particular subject is concerned, we have the author's own more detailed studies of the two phases of his period, and these attest the inevitability of the choice of Professor Hitchcock as the author of the work, which condenses the studies of thirty years and his travels in twenty-five countries in the Old World and the New.

The intense fascination of the subject matter atones for the few graces of style; though readers are likely to find tiresome the repetition of such an outlandish word as 'paradigm', to signify a formula or pattern of style, and one finds this idiosyncrasy extending not only to such phrases as 'the Ledolcian paradigm' and 'the Miesian paradigm,' but to the grotesque word 'paradigmatic'. The term 'fabricks,' however, denoting garden pavilions and similar structures, is a more felicitous device, which merits general adoption for this kind of building.

The compression of two centuries of architecture into one volume is no doubt the reason why the Georgian architecture of India has been ignored, though it is not easy to understand why the buildings of Australia, New Zealand and Canada should have been included, although generally they belong to a much lower order of inspiration. Another small lapse is that Hitchcock perpetuates the common error that George IV tired of the Brighton Pavilion 'almost as soon as it was finished'. In fact the King came every year for five years after it was substantially completed in 1822, and plans that were made for him to come year after year up to the time of his death in 1830 were only upset by continued illness.

However, such criticisms are minor matters; what is important is that English and American architecture during two hundred years has been shown in a great sweep of perspective as never before. The early sections on the Picturesque, the Gothic Revival, and upon the audacious early experiments in iron and glass are fascinating, and the chapters in which Hitchcock surveys the growth of Romantic Classicism from 1750 to 1850 crystallize the architectural history of this period as no other work so far published in this country has done. His exposition of the part played by the French architects L.—E. Boullée and C.—N. Ledoux as 'the first great masters of Romantic Classical design' is of immense interest and value. This apparently contradictory expression was first used (in German) by Sigfried Giedion in 1922, and in English by Fiske Kimball in 1944. Romantic Classicism, with its free poetical and often fantastic play of architectural forms (especially, it is interesting to remember, of the sphere, the cone and the cylinder, in the hands of its French originators) was a re-assertion of individual artistic genius in architecture, during the latter half of the eighteenth century and the first part of the nineteenth, in much the same way that the Baroque fervour of design as expressed by Wren, Vanburgh and Hawksmoor a century earlier was a movement that likewise depended strongly upon individual inspiration in the ordering of masses, also frequently and powerfully curvilinear. Both schools stood apart from codified

systems of 'correct' design that could be successfully and impeccably applied by any intelligent amateur, as were Burlington's early eighteenth century revival of Palladio, and the copybook methods of the Greek Revival during the later years of Romantic Classicism. The origins of this school have already been studied in more intensive detail, and far more indigestibly by other writers in the United States, but here they are unfolded with a sense of vitality and excitement.

The chapter on Norman Shaw and his contemporaries gives proper recognition to one who, although not himself a genius, exercised a more widespread influence than 'any other architect since Robert Adam'. Shaw, together with such men as Nesfield, Lethaby and Voysey, despite their differences of style, infused fresh sincerity into the idea of the Picturesque, that had become enfeebled by Victorian sentimentality, and re-vitalized the English domestic tradition.

The section on the Development of the Detached House may be disappointingly perfunctory in its earlier part, and where it treats of the domestic architecture of Sir Edwin Lutyens, although his work at New Delhi is eloquently appraised in another place, but the chapter is revealing in its treatment of Frank Lloyd Wright's earlier houses, and leads into the important chapter on that pioneer and his contemporaries. In the later portion of the book, the chapters on the Art Nouveau are among the most important contributions yet made to the study of this phase, which the author properly regards as outside the main stream of architectural tradition. The final chapters on the modern movement form an excellently balanced survey.

The admirably chosen illustrations give of their best when studied in conjunction with the text, but even a casual glance through the plates arouses pleasant conjectures and realizations: for instance, that Bunning's cast-iron Coal Exchange of 1846, now to be demolished, had a predecessor (of brick and timber) in the Royal Stables of King George IV at Brighton (the Dome); that Alexander Parris's house at Boston of 1816, with its segmental window bays, derived its character from what we might call 'the Wyattian paradigm,' especially from such a house as Samuel Wyatt's Herstmonceaux Place of 1777; that Charles Busby, who built most of Regency Brighton, is revealed as an imaginative designer of romantic castles as well as a forerunner of functional domestic architecture; and that Brinkman and van der Vlugt's factory at Rotterdam of 1927 prefigures the transparency of one phase of today's architecture.

Perceiving the weaknesses of some of the first modern buildings of the 1920's, that now seem as faulty aesthetically as the meaninglessly decorated early sky-scrapers, one cannot escape the fear that such extravagances as the fantastic forms of roofs in the newest architecture may eventually come to appear as absurd as some of the more grotesque early inventions of Romantic Classicism.

Professor Hitchcock speaks truly of the sweep of notable achievement recorded in this book as 'not readily outranged in variety by any other hundred-and-fifty year period in the history of the western world', and his breadth of perception and understanding make his study worthy of that remarkable age. It is a work that should endure for long as a monument to the rugged genius of an outstanding figure in American architectural history.—C.M.

A CHRONOLOGICAL HISTORY OF THE OLD ENGLISH LANDSCAPE PAINTERS (in oil) VOL. I: By Colonel M. H. Grant. (Leigh-on-Sea: F. Lewis (Publishers) Ltd. £8 8s. net, limited to 500 copies.)

IN country houses, in museums, in the homes of collectors and in the back rooms of art dealers' shops, anywhere, in fact, that an old browned English landscape is likely to appear and be in want of an attribution, the name of Colonel Grant is a household word. Ever since he first published his history of *The Old English Landscape Painters*, more than thirty years ago, he has been the unique authority on these long forgotten but often attractive artists. In the meantime his books have themselves become collectors' pieces—more expensive to buy than many of the paintings they so lovingly record. It is therefore good news that this useful work is being thoroughly revised and augmented to fill eight volumes, the first of which has now appeared and consists of a general introduction on the history of landscape painting in Europe (which is not, alas, one of Colonel Grant's happiest productions), followed by accounts of seventy-two painters ranging from Edward VI in the sixteenth century to Balthazar Nebot in the eighteenth century. It is illustrated with sixty-six plates, but a greater proportion of illustrations is promised in the succeeding volumes.

Quoting Horace Walpole, Colonel Grant declares that the aim of his work is 'to assist Gentlemen in discovering the Hands of pictures they possess', and he stresses his intention of aiding the 'art collector and the connoisseur rather than the art historian'. But here he seems to draw too nice a distinction, for the collector and connoisseur of today are likely to demand as high a standard of scholarship as any historian of art. Moreover, for good or ill, many of the most active collectors of paintings are the museum officials who acquire them for public galleries. The author appears to be aiming at a target which vanished many years ago. We do not doubt the Colonel's knowledge of the field, or his ability to deploy his somewhat bizarre regiment of painters, but his strategy is as out of date as that of Sir Garnet Wolseley.

Colonel Grant ingenuously forestalls the obvious criticism that his work suffers from a lack of references by remarking that 'footnotes would have disfigured the page and interrupted the reader'; and by pledging that he has 'stated no fact without foundation'. But how is the reader to choose between the facts stated by Colonel Grant and those given by other historians if he is not told whence they derive? A few instances will suffice to show that sometimes his foundations are, to say the least, shaky. He states that Edward Dubois was born in 1622 and died in 1699, whereas *Thieme-Becker* reveals that he was born on the 9th December, 1619, and the registers of St. Giles in the Fields prove that he was buried in 1697. Jan Siberechts, he declares, came to England in about 1670, when records show that he was still in Amsterdam in 1672 and his earliest picture to include any specifically English feature is dated 1674. The date of Jan Wyck's death is given as 1704, though his burial in Mortlake Church is recorded in 1700. Colonel Grant makes no claim that his work is exhaustive (though the purchaser of this expensive volume has a right to expect thoroughness) and he has selected his material carefully. He might, however, have mentioned such interesting and significant facts as, for example, that Leonard Knyff painted one large and impressive portrait of Lord Irwin in a landscape (at Temple Newsam House), or that Jan Siberechts painted a landscape of Henley in 1698 and made a drawing of the Peak in Derbyshire in 1699, the latter being his last recorded work. These are small matters indeed, but not without importance to the historian of an obscure school. The present reviewer is, however, bound to confess that he has detected errors and omissions only on the narrow margin where his studies have overlapped with those of Colonel Grant, and hopes that it is by no more than a coincidence that he has stumbled on these weak patches.

The illustrations would alone make Colonel Grant's book valuable, though he is so cautious as to conceal the whereabouts of the originals even when they are in his own collection. Much of the information it contains is not easily available and the style in which it is written comes as a pleasant change after the arid pronouncements of more pedantic historians. Moreover, Colonel Grant's fierce enthusiasm for his subject is appealing, even when it leads him to make extraordinary and, foreigners may think, chauvinistic assessments of the artistic values of the pictures which he loves, perhaps, 'too well'. The first volume of this new edition of his *magnum opus*, makes a useful contribution to our knowledge of British art and will be indispensable as a compendium of plates for collectors, connoisseurs and, *pace* Colonel Grant, art historians. More is the pity that it cannot be saluted as a wholly reliable work of reference.—H.H.

AFRO-PORTUGUESE IVORIES: Text by W. Fagg (London: Batchworth Press, 25s. net.)

MR. WILLIAM FAGG of the British Museum has not only produced a fascinating and instructive book on the so-called 'Benin ivories' in that museum, but he has also made new and important contributions to their study. His book, magnificently illustrated with photographs by W. & B. Forman, fills a gap in a subject about which bibliography is scarce and outdated.

The author first describes some of the pieces and discusses the use and function of the 'cups', sometimes called 'chalices' made to the order of the Portuguese. He quite rightly assumes that they must be salt-cellars, particularly when the purely pagan decoration of some of those pieces is taken in consideration, a fact which seems to exclude the possibility of any liturgical use. He also raises an important point when he

concludes that the decorative motifs are not specifically African but quite often clearly Indian. This leads him to a shrewd analysis of the origin of the ivories and their place in African art.

While considering the validity of the classification of these works as 'Benin ivories,' none having ever been found in Benin he ends up by suggesting they should, preferably, be termed as Afro-Portuguese. This is better; although it also seems debatable and it will be a long time before collectors, art-historians, and museum curators drop the former classification. On the other hand, it would be interesting to see if there is a definite Indo-Portuguese influence in the decoration of these remarkable ivories. Mr. Fagg's book, therefore, is most important. It raises problems and throws new light on a fascinating subject badly in need of such a work.—C.de A.

EMAKIMONO: The Art of the Japanese Painted Hand-scroll: By Professor Dietrich Seckel. Translated from the German by J. Maxwell Brownjohn. (London: Jonathan Cape. £10 10s. net. Limited Edition of 1000.)

EMAKIMONO simply means a 'picture-scroll', an art-form common to China and Japan but little adopted elsewhere. In Japan, the scroll was taken over and, characteristically, transformed and carried a stage beyond the limits to which the Chinese originators had brought it. The Japanese exploited the unique property of the long narrow pictorial strip—the possibility of 'a mobile pictorial area, hypothetically limitless, for the representation of events as they occur in time—in other words, a continuity in space and time'. Professor Seckel, copiously illustrating from six varied works of the crucial period in the scroll's development, presents a remarkably cogent and absorbing account of the scroll form from every aspect, but concentrates quite properly on those features which separate it from all European conceptions and practice.

To the Japanese these scrolls of the twelfth and thirteenth centuries are among the most precious of their art treasures because they represent the first efflorescence of an incontestably national style, the *Yamato-e*, and because, too, they illustrate the classic, near-contemporary mediaeval romances, like the *Genji*; or record the great events of the troubled history of the period; or carry down hallowed traditions about the founding of temples and shrines, and of those that founded them. As a consequence, very few of the small number of scrolls that have survived have ever left Japan, and a handsomely-illustrated book like this is doubly welcome because of the difficulty of seeing the originals.

Professor Seckel is both thorough and profound, and whilst briefly outlining the genesis of the Japanese scroll, the techniques, the composition of text and painting, the themes, the handling of narrative, the varying methods of scroll painting from the series of isolated incidents to those that develop the full potential of 'space-time continuity,' still contrives to make searching and illuminating comment not merely on the scrolls but on Japanese painting in general.

No praise can be too high for the work of the translator, Mr. Brownjohn, who, from a tightly-knit and closely-reasoned German text, has produced an English version of remarkable lucidity.

All told, this is a notable publication, and one wonders whether it is too much to hope that it will be followed by another volume dealing with the scrolls of the post-Kamakura periods and embracing the landscape scrolls of Sesshū, the Sōtatsu-Kōetsu animal and calligraphy scrolls, the Ukiyo-e *makimono* of Moronobu, Sukenobu and others, and the later variations of the Maruyama and Shijō artists.—J.H.

BOOK PRODUCTION NOTES

by Ruari McLean

Two Wood Engravers

AN opportunity to compare the work of two distinguished British wood engravers is afforded by the recent coincidence of publication of generously-produced monographs on their life's works.

Robert Gibbings (1889-1958) was an ebullient Irishman, a large, bearded character who looked a great deal more like a pearling skipper than a wood engraver. Gwen Raverat (1885-1957) was the grand-daughter of Charles Darwin, and daughter of a Cambridge professor. Both were founder members in 1920 of the Society of Wood Engravers, which was part of the movement in England (started by Noel Rooke) to revive wood engraving as a medium for original artistic expression. Like lithography, wood engraving allows the artist to sell to the public prints of his work which he has himself made, and of which he is in complete control: the artist whose drawings are reproduced photographically knows only too well what a liar the camera can be.

The whole output of Gibbings' life as an engraver is magnificently shown in *The Wood Engravings of Robert Gibbings* (Dent, £5 5s.) together with photographs of some of his etchings and sculptures, and a list of the sixty-one books he illustrated. There are 400 pages, 10⅞ in. × 8⅜ in., beautifully printed by the Aldine Press, with an early colour-engraving, printed in colour, as the frontispiece. The volume has been edited by Patience Empson, with an Introduction by Thomas Balston, and an invaluable, but too short, fragment of autobiography by Gibbings himself. Collectors and scholars will be glad to note that Dents will publish in 1960 an illustrated Bibliography of Robert Gibbings, by A. Mary Kirkus.

The Wood Engravings of Gwen Raverat, selected and with an Introduction by Reynolds Stone, is published by Fabers at 42s. There are 136 pages, 11 in. × 8½ in., finely printed by the Cambridge University Press. While Gibbings worked almost entirely in black and white (the coloured frontispiece to his book is untypical), Gwen Raverat made several exquisite suites of blocks for printing in colour, including eight to illustrate *The Bird Talisman* in 1939 (one of

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The English Tradition in Design

JOHN GLOAG

This revised and considerably enlarged edition of the author's King Penguin Book on the history, survival and contemporary expression of the English tradition, is virtually a new book. It embraces many branches of design, relating them to the basic governing art of architecture. From the work of mediaeval smiths, masons, joiners and carvers to the achievements of the great Georgian architects and cabinet-makers, the decline in the nineteenth century, and the more recent development of industrial design, the characteristic English approach to the choice and handling of materials is described and abundantly illustrated by many drawings, reproductions from engravings, and photographs. 25s. net

ADAM & CHARLES BLACK

which is reproduced in colour in Mr Balston's *English Wood Engraving* 1900-1950, Art and Technics, 1951). It is a great pity, in a memorial volume of this kind, that the publishers did not see fit to include any of these in colour, or mention the fact of colour in the Bibliography—which also omits mention of Gwen Raverat's own *Period Piece*, illustrated with line drawings because she was too ill to engrave. Her main work, however, was in black and white, which is well shown.

Gwen Raverat, as Reynolds Stone points out, was not interested in lines for their own sake, and much of her engraving is, on close examination, amazingly sketchy. Yet she achieved with complete success the most subtle effects of light and shade, wind, moonlight, heat; and, when illustrating stories, an atmosphere of domestic peace and also, when she required it, of excitement and drama. There is a quality of greatness, of uniqueness, in nearly all her work (her output was not very great, as she did not live on her work) which makes one confident that it will survive. There is also, perhaps surprisingly, a coarse strength in it that makes one wonder if a stranger would have known it was by a woman. The work of Gibbings, on the other hand, an extremely masculine man, has a tenderness and delicacy that would make at least this reviewer readily believe it was by a woman.

Both these volumes are beautiful for their contents and in their production, and reflect great credit on the printing and publishing firms concerned.

Queen Victoria

In his recently published *English Art* 1800-1870, T. S. R. Boase mentioned 'Winterhalter, who in occasional forays from Paris was investing the English Royal house with a vague Third Empire charm'. Winterhalter and the other Court painters did their job well: and it will surprise many to see what the young Queen really looked like (if the camera can be truthful) in the previously unpublished or rarely-seen photographs in Helmut and Alison Gernsheim's *Queen Victoria* (Longmans, 50s.). This is a biography in words and pictures concentrating mostly on the Queen's private life. The authors have had access to the Queen's own photograph albums, and much of what they reproduce has never been published before, making a document of serious importance as well as a fascinating picture-book.

There are 320 pages and 400 illustrations, excellently laid out and printed in photogravure by Jarrold & Sons of Norwich. The illustrations include woodcuts, engravings, paintings and drawings as well as photographs.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later.)

Burke's Peerage. 1959. London: Burke's Peerage Ltd. £10 10s. net.

The Best of Redouté's Roses: Selected and introduced by Eva Mannering. London: André Deutsch Ltd. Limp covers, 42s. net. De Luxe edition, 63s. net.

Books and The Belgrave Library

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Art and Colour Series. Van Gogh: By Raymond Cogniat. **Picasso:** By Jean Casson. **Degas:** By George Chavensol. London: Oldbourne Press. 10s. 6d. net each.

Médailleurs et Numismates de la Renaissance aux Pays-Bas: Preface by Liliane Wellens-De Donder. Bruxelles: Bibliothèque Royale de Belgique (5, rue du Musée).

Readers Guide to Books on House and Home. New Series. No. 52. 2nd edition. May 1959. Kirkcaldy, Fife, Scotland: County Libraries Section, Library Association (County Library, East Fergus Place). 1s. (postage 2d.).

The Future of the Arts: A Study by Bruce Allsopp. London: Sir Isaac Pitman & Sons Ltd. 25s. net.

Leeds Arts Calendar. No. 43. Copies from: c/o E. M. Arnold, 12, Butterley Street, Leeds, 10. 2s. 6d. (5d. postage). 11s. per annum, post paid.

The Complete Guide to Furniture Styles: By Louise Ade Boger. New York: Charles Scribner's Sons (597, Fifth Avenue, New York 17, N.Y.). $15.00.

Proceedings of the Wedgwood Society. No. 3: Edited by Geoffrey Wills. London: Published for the Wedgwood Society by B. T. Batsford. 15s.

Tiranti

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72 Charlotte Street, London W.1

La Chiesa di S. Croce a Bosco Marengo: By Mercedes Ferrero Viale. Turin: Unione Tipografico—Editrice Torinese (Corso Raffaelo, 28). 500 lire.

'Pride of Britain' Publications. The Pictorial History of Canterbury Cathedral: By Canon John Shirley, D.D., F.S.A. (Revised edition). **The Pictorial Story of St. Clement Danes.** The Official Record by authority of the Air Ministry. London: Pitkin Pictorials Ltd. 2s. 6d. net each.

The Parisian Miniaturist, Honoré: With an introduction and notes by Eric G. Millar. London: Faber and Faber (**The Faber Library of Illuminated Manuscripts**). 25s. net.

Kandinsky: With an introduction and notes by Herbert Read. London: Faber and Faber. 15s. net.

Metalwork and Enamelling: By Herbert Maryon, O.B.E., F.S.A. (Fourth Edition. Revised). London: Chapman and Hall. 45s. net.

The History of Western Art: By Erwin O. Christensen. London: Frederick Muller Ltd. New York: The New American Library (501, Madison Avenue, New York 22, N.Y.). 6s. net.

Children's Costume. The Gallery of English Costume. Picture Book Number Seven. Manchester: Published for the Art Galleries Committee for the City of Manchester (Mosley Street, Manchester, 2). 1s. 6d. (by post 1s. 10d.).

Leonardo da Vinci. Life and Work. Paintings and Drawings. With the Leonardo Biography by Vasari 1568 newly annotated: By Ludwig Goldscheider. London: Phaidon Press. 47s. 6d. net.

A Complete Guide to Oil Painting: By Frank Slater. **The New Art Library (Second Series).** London: Seeley, Service & Co. Ltd. 21s. net.

Portraits of Greatness: By Yousuf Karsh. Edinburgh: Thomas Nelson & Sons Ltd. 84s. net.

Royal Pavilion. An Episode in the Romantic: By Clifford Musgrave. London: Leonard Hill (Books) Ltd. 50s. net.

Art et Humanisme à Florence au temps de Laurent le Magnifique: By André Chastel. Paris: Presses Universitaires de France (108, Boulevard Saint-Germain, VIe). 38.00 NF. (French).

Encyclopaedia of World Art. Volume I. (Aalto, Alva -to- Asia Minor). London: McGraw Hill. £171 8s. 6d. the set.

The Antique Collector's Handbook: By George Savage. Drawings by Frederick Curl. London: Barrie and Rockliff. 25s. net.

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International Saleroom

1. Romanesque ivory carving, Scandinavian last quarter of 12th century, the mounts early 14th century. £9,500 (Sotheby's). 2. Ravenscroft posset pot, *c.* 1676-80, ex Horridge Collection. £880 (Jackson-Stops & Staff). 3. Marble relief of the Madonna and Child, by Tino di Camaino, 18½ in. high, *c.* 1330. £3,800 (Sotheby's). 4. The Couper Beilby Goblet, ex Horridge Collection, Plaish Hall, Shropshire. £1,120 (Jackson-Stops & Staff).

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International Saleroom

5. From Apocalypse, England, St. Albans, *c.* 1250, ex Part 2 of Dyson Perrins Collection. £65,000 (Sotheby's). 6. Mahogany state bed, *c.* 1765, sent for sale by Earl Beatty. £1,680 (Christie's). 7. One of a pair of 22 in. wide soup tureens, covers and stands, by Philip Rundell, 1819. £1,300 (Christie's).

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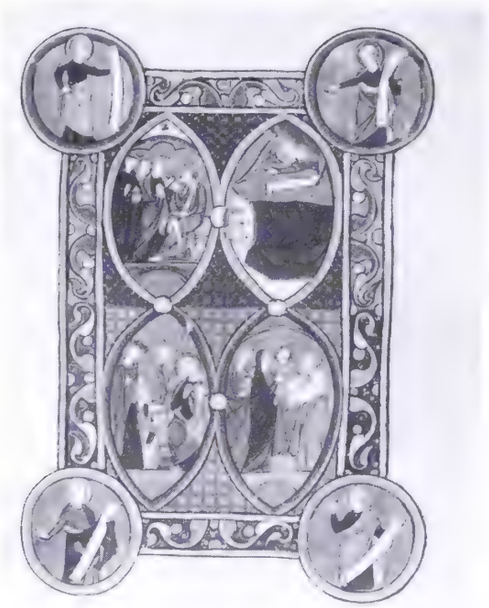

International Saleroom

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8. From the Psalter of Wenceslas, King of Hungary and Bohemia, Paris, *c.* 1260, ex Part 2 of Dyson Perrins Collection. £26,000 (Sotheby's). 9. Jacopo Bellini. 'The Nativity', on gold ground, on panel, 10¾ × 19 in. £15,000 (Sotheby's). 10. Three chalcedony carvings, by Henrik Wigström. Left to right; £756, £1,680, and £1,207 respectively (Christie's). 11. Louis XV black and gold lacquer serpentine-front commode with bronze mounts, by Jacques Caffieri. Dollars 48,000 (£17,143) (Parke Bernet). 12. 'Venus au Collier'. Bronze, 173 cm. high, by Aristide Maillol (1861–1944). DM. 120,000 (£10,283) (Lempertz, Cologne).

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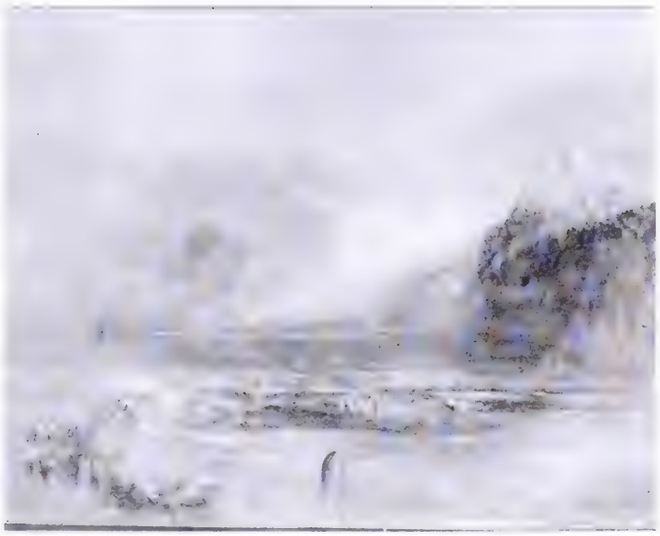

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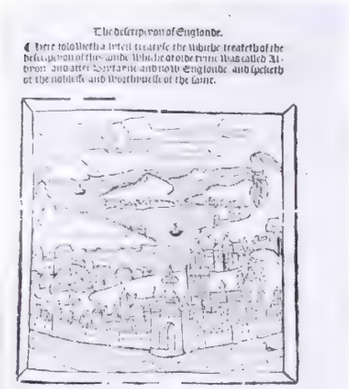

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Forthcoming Sales

SELLING AT SOTHEBY'S. 1. J. M. W. Turner, R.A. 'The Falls of the Rhine'. Selling late February or early March. 2. From Ranulf Higden's 'Cronycles of Englonde', Wynkyn de Worde, 9 April, 1528, Signet Library. Selling 14/15th March. 3. 'The Return from the Chase', from a set of four early eighteenth-century Brussels tapestries of 'The Loves of the Gods'. Selling in March.

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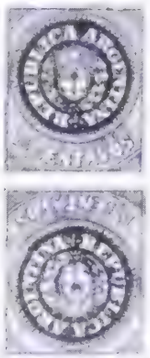
SELLING AT CHRISTIE'S. 4. One of a pair of Chinese mirror pictures in Chippendale mahogany frames. Selling February 25th. 5. Meissen coffee pot (*c.* 1735), cream ewer (*c.* 1745), and teapot (*c.* 1740). Selling February 15th. 6. The property of the Viscountess Ashbrook: one from a set of eight mahogany open armchairs, probably by Thomas Chippendale the Younger. Selling February 25th.



SELLING AT HARMER'S. Unused and rare vertical pair of 15 Centaros tête-bêche Argentine stamps (1862). Selling Feb. 29th.

1. Claude. Pastoral Landscape 30 × 42 in., about 1636/7. In the Earl Fitzwilliam Collection, Milton, Peterborough.

New Light on Claude Lorrain

By Marcel Rothlisberger *(Yale University)*

FRENCH painting of the seventeenth century, the *grand siècle*, forms at present one of the major interests in the history of art. Its re-evaluation is accompanied by exhibitions of which the richest recently have been the show of French painting held in 1958 in London and Paris, the smaller exhibition the same summer in Paris, and the large representative show held early last year at the Berne Museum. Books and studies on such leading figures as Poussin, Claude, and Vouet are in preparation, but so far no catalogues exist of their work.

The fruit of this revived interest in the grand period of French painting is a new and more adequate understanding of it. We have become conscious of how complex many of its masterpieces are in subject, in composition, and meaning. To do justice, for example, to a painting by Poussin, to appreciate everything which the artist has put into it, not only the *peinture* often requires great scholarship. In the case of Claude we have not yet realized the full amplitude of his art. It is quite possible to appreciate his works without knowing the theme of the picture. Claude appeals to all levels, from the perceptive amateur to the learned connoisseur. But his art is more complicated than one thinks. And if he often *did* take great care to satisfy demanding patrons with unusual subjects, it is appropriate that we should study these subjects.

The object of these notes is to draw attention to the type of knowledge which is necessary for a proper understanding of Claude, to show how his art was created within specific categories, and the types of composition and themes. The illustrations also show hitherto unpublished paintings and drawings.

Appreciation of Claude can best be treated by tracing briefly the history of his reputation. Like most great artists he was fully recognized in his lifetime, and his works have remained in favour ever since; although around 1900 his landscapes sold cheaply compared with those of Th. Rousseau, Troyon, and Segantini. Poussin, on the other hand, was out of favour during the nineteenth century. Through the years the emphasis in appreciation of Claude's works has shifted. The second half of the eighteenth

2. Claude. Pastoral Landscape, 20 × 16 in., about 1635/7. Private collection; from the Northbrook Collection.

century romanticized him. At that time, many of his works received new, imaginary titles in a number of famous, widely reproduced engravings. 'The Landing of Aeneas' became 'The Rise of the Roman Empire'; a specific scene from the story of Psyche became 'The Enchanted Castle'; and so on. These attributions, still in use, have nothing to do with Claude's original intentions. Even more than by the romantic age, our approach to Claude is formed by the late nineteenth century. We apply to his work the simple criteria of the impressionist landscape: in other words, exclusively optical criteria. But the baroque landscape of Claude represents a deeper space than the narrow view of most impressionist works. It is also deeper in content. The mature works of Claude are, above all, a function of the subject represented in the figures. The story is the primary element; the landscape, its exact equivalent.

Firstly, all his paintings were made as a result of commission. In the 'Liber Veritatis' Claude inscribed the name of the patron or the town or country for which a picture was made. In contrast with modern collectors, his patrons participated in his pictures in a creative way. They always prescribed at least the size and the subject. For many late pictures they also prescribed the exact literary source of inspiration. A preliminary drawing (for Lib. Ver. 169), which Claude sent to his patron, contains on the back a letter saying that he was '. . . attendant un mot de response et la mesure pour faire faire la toile . . .'. The size of his toile was, in general, standardized. The great majority of his pictures measure 4 × 6 palmi (about 38 × 54 in.), 3 × 4 palmi (about 28 × 38 in.) or about $2\frac{1}{2} \times 3\frac{1}{2}$ palmi. Most of the larger ones measure $5\frac{1}{2} \times 7$ palmi (47 × 60 in.). The first of these sizes was called imperial; the second, royal. Claude's paintings on copper, his etchings and

3. Claude. Argus guarding Io, 40 × 50 in., 1644/5. The Earl of Leicester. Lib. Ver. 86. The first of five pictures which Claude made for the famous antiquarian Camillo Massimo, later a cardinal.

4. Claude. Pastoral Landscape, 39 × 51 in., 1646/7. Private collection, London. Lib. Ver. 103.

5. Claude. Pastoral Landscape, on copper, 16 × 21 in., 1648. Yale University Art gallery, New Haven. Lib. Ver. 116.

6. Claude. Jacob, Laban and his Daughters, 10 × 13 in., 1659. Cookson Collection. Claude's last painting on copper. Lib. Ver. 147.

7. Claude. Hagar and the Angel, 40 × 31.10 × 1656. Private collection. Reversed in the Liber Veritatis through an oblong drawing (No. [illegible]).

8. Claude. Landscape with Dancing Figures, 39 × 52 in., 1669. Hermitage. Not recorded in the Liber Veritatis.

his drawings also have standard sizes. In his fifteen paintings on copper so far known only three sizes occur: 28 × 35 cm.; 28 × 42 cm.; 40 × 51 cm. Among his etchings, twenty-seven measure 13·5 × 19·5 cm.; eight, rather late ones, about 19 × 25 cm.; seven, 10 × 17 cm. Numerous of his drawings show uniform sizes because they belonged originally to drawing books, several of which are mentioned in the inventory compiled at his death. The drawings in several of these books are numbered consecutively; and a catalogue raisonné of his drawings will in due course result in a reconstruction of these books. The most important of such books, and the only one still intact, is the Liber Veritatis, again of standard size (the original sheets were of so-called royal paper size).

In themselves, the sizes are not of great interest. They are referred to because a given size directly conditions Claude's compositions. This is not surprising. It is true of other artists, too; but it is not discernible in illustrations where a comparison of sizes is impossible. Let us consider a few examples: Illustration No. 4 is a canvas of imperial size; No. 5 has a basic affinity with it but is much smaller. The difference conditions how much goes into the picture. For the sake of clarity, the small composition contains fewer but larger elements; there will be only one castle and one figure group instead of two. The trees will fill the whole composition; the space will not recede over so many planes placed one behind the other as in the large compositions. No. 6 is Claude's tiny repetition after the very large picture of the same subject at Petworth. Here again, the elements are few and clearly visible; the large figures stand in the immediate foreground, the middle distance comprises a bridge, a castle and a tree which extends to the upper edge. In the medium-sized No. 7, similar motifs are displayed in a less compact way. The distance from the spectator is larger, the figures are removed from the nearest foreground, the old complex tree spreads comfortably over the sky. Likewise the comparatively narrow composition of the medium-sized No. 1 differs from the extended views with multiple planes which the larger imperial size permitted for Nos. 3 and 8. Perhaps from the reproduction it may be apparent that No. 2 is a small-sized work. It is true that compositional differences are not due to size alone but constitute a stylistic evolution from the narrow vista with simple large forms to more refined and complicated settings. Yet accordingly Claude's early works are generally rather small while the later ones tend to be larger. The relationship between composition and size is such that it is also possible to judge the approximate size of those two dozen pictures recorded in the Liber Veritatis which are now lost.

Of greater importance than this question of size is that the

9. Claude. Drawing of Trees, related with Lib. Ver. 39., 19 × 15 in. Private collection.

10. Claude. Drawing on blue paper with the three Heliads mourning at the tomb of their brother Phaeton and Transformed into Trees, 10 × 14 in., about 1660. Private collection, Rome. Claude illustrated the same myth in Lib. Ver. 143.

subject of the figures is in secret union with the landscape, which becomes more and more an equivalent expression of it. Claude's figures have long been disregarded as negligible additions. The pastorals and seaports of the early phase are still somewhat repetitive in subject and landscape; herdsmen and shepherdesses are set into scenes with picturesque ruins of temples or castles; romantic trees, logs, rustic bridges, and light effects of hot sunsets. Later, Claude introduces more and more specific and even far-fetched Biblical and mythological scenes, inventing for each an adequate landscape. This results in the greater novelty and individuality of all the late works; except those which patrons of minor importance ordered explicitly as repetitions or variations of earlier works, such as No. 8. No. 3, representing Argus guarding Io, was painted shortly before the pastoral scene in No. 4. In spite of their compositional affinity, the rather light classical subject stands in a more serene landscape with temple, nymphs, a noble pine-tree and a clear sky. On the other hand pine-trees would not occur in Biblical subjects, which required a more dignified language. New Testament subjects as exemplified by No. 7 are mostly agreeably animated: the oblique tree, the ruined bridge, the herbs in the foreground would in turn be unsuitable for Old Testament scenes, whose severe landscapes contain upright trees, long arched bridges, and noble buildings. An example is seen in No. 6.

Among the classical themes, the Ovidian Metamorphoses, characteristic of Claude's middle period, have as a whole a light mood and ornate compositions: even the tragic scene of the three Heliads mourning Phaeton (No. 10) shows rich plants in the foreground, pine trees and rustic buildings on the left, and the effect of a low sun or moon. In Claude's last phase, when he was in his seventies, he turned to the more sublime poem of Virgil, following the written text more closely than before. In these works only a study of the written source enables us justly to appreciate what the given limits were and what the freedom of the artist was. Let us take e.g. the famous painting of the National Gallery, King Anius showing Aeneas the scenery of Delos as described by Virgil. The two trees conspicuously placed in the centre are not mentioned in Virgil but in Ovid's Metamorphoses they are described as the trees to which Latona clung when giving birth to Apollo and Diana.

These and other less evident subjects dictated by Claude's commissions, lead naturally to discussion of his patrons who, with the years, were of a learned and cultivated nature. In a number of pictures the exact nature of the interchange between him and the patron will always remain problematic for lack of detailed information as to their patrons. But it appears that Claude's most important and largest creations were made for famous men who also patronized other artists. It is in their mode of living that we must seek reasons for their specific choice of subjects. The majority of Claude's mature and late pictures bear direct allusions to the life of his patrons. These paintings celebrate a biographical event in a Biblical or mythological parallel. This can be illustrated in three examples.

The stories of Aeneas, forefather of the Romans, and that of the legendary kings of Rome, was of obvious interest to the Roman nobility. Thus Prince Colonna, Viceroy of Naples, selected from the kings of Rome the one scene which took place in the vicinity of his country seat (Marino on Lake Albano) and which could be represented in landscape: *The nymph Egeria mourning King Numa at Lake Nemi*, now in Naples. Claude was commissioned to place a large single column—the heraldic *colonna*—on one side of the picture. The learned Girolamo Farnese, later a cardinal, passed difficult years from 1639 to 1642 as nuncio in the Helvetian cantons and in Rhaetia. He was involved in the domestic struggles of these countries, and travelled extensively, to restore order, even in the most remote mountainous

regions. Immediately upon his return to Rome, he decided to commemorate his mission by ordering a picture telling of Aeneas' hardship during his travels. This is the painting of 1643, now in the Metropolitan Museum and shows the Trojan Women in the act of setting fire to their own fleet. Fabrizio Spada, subsequently created a cardinal, was a nuncio in the Piedmont from 1672 to 1674 and was successful in converting the Calvinists in the valley of the Ticino. After completing his mission, he commissioned Claude to paint the Biblical picture of Philip baptizing the Eunuch. This now belongs to Lord Allendale (Lib. Ver. 191. Copy in Buffalo). Today the patron rarely interferes with an artistic creation, except in architectural designs.

A different matter is that of yet another 'meaning' in Claude's mythologies. Some subjects, like the myth of Apollo, Mercury and Battus, or Cephalus and Procris, occur a number of times and are too indefinite to allude to personal facts. Their meaning must lie in the moral essence which is implied: Argus stands for vigilance, Mercury and Battus for punished bribery, Mercury and Aglauros for punished extortion. Moreover, these scenes were coupled by pairs in a meaningful but undogmatic and even variable way, since the great majority of Claude's pictures were ordered and painted in pairs.

The study of Claude's patrons is not only of immediate importance to the subjects, but also helps to explain his whole art in a wider sense. Among all the painters in Rome, Claude had the most international and the most exclusive clientèle. We know of about one hundred of his patrons, mostly noblemen. France being his native and Italy his adopted country, his art appealed to both Italy and France, although he was in France only for a few weeks in his youth. Apart from the early frescoes painted for Roman princes, the majority of his early works went to France or to the French colony in Rome (he painted for five French ambassadors or envoys). The Italian princes, for whom he created most of his masterpieces, changed with the papal reigns, each reign replacing the previous circle by a new one. For example, the election of Innocent X Pamphilj in 1644 brought into disfavour Claude's patron, Camillo Massimi, who could not again afford to order new pictures from Claude until his relative, Clement X, became pope in 1670. In 1644 he was succeeded as a patron by the Pamphilj nephew, Camillo, who ordered five works until he too fell into disfavour in 1647 and was replaced by the new nephew, Pamphilj-Astalli. It was for him that Claude was commissioned to paint in the following years his second largest picture: 'The Parnassus', now at Holker Hall. Only because it was destined for the Casino Doria, then nearing completion, can one justly appreciate its grand manner.

The categories of size, composition, picture type, and subject matter, within which the art of Claude needs to be seen, apply also to his drawings, of which over a thousand are known. They are usually grouped into nature studies, preliminary drawings for pictures, and drawings after the pictures. Yet they display a wide variety and constitute a number of types. The magnificent large drawing of a tree (No. 9) is more difficult to classify. It is not a sketch after nature, it was not made for a picture, but is one of the very elaborate working drawings which Claude used as a study when painting. In his early years such studies were sometimes quite exuberant. Another later group are the large, more detailed preliminary drawings which Claude submitted to patrons for approval before starting to paint. Such drawings for several late pictures exist and from subsequent radical changes in some of the compositions we can conclude that the patrons at times possibly required a different solution. Whether the final reversal and change of No. 10 was due to the interference of the patron cannot be said. Most splendid of all were the late drawings with finished, nuvolo-filled sky as an end in themselves, as shown here in No. 10.

The Connoisseur in America

By Malcolm Vaughan

California Acquires British Drawings

A VAST collection of British drawings (seventeen hundred examples in pencil, pen, wash, and watercolours: Gilbert Davis's renowned collection) extending in date from the seventeenth century through the first three quarters of the nineteenth, has just been acquired by the Huntington Art Gallery at San Marino, California. The purchase stands as the most important addition to the Huntington Gallery in thirty years. Considered in conjunction with the magnificent collection of British paintings already displayed there—internationally-known portraits, landscapes, conversation pieces, sporting, and genre canvases—the gallery may now be ranked as offering a view of Georgian achievement in the arts scarcely surpassed outside Britain.

Drawings by almost every worthy draughtsman active in Britain since the seventeenth century are included in the Davis Collection. Three hundred and sixty-five artists are represented. There are sixty drawings by Constable, fifty by Rowlandson, twenty-four by Gainsborough, thirty-five by Cox, thirty-four by Lear, twelve by Turner, eleven by Girtin, ten by Cotman, six by Palmer. Few of the drawings are ephemeral efforts. Most of them are 'finished' pictures, complete in themselves. Indeed, the bulk of the collection is made up of fully-fledged watercolour landscapes. There are, however, a happy number of intimate, spontaneous sketches, 'fine, carefree raptures' which take us behind the threshold of creation into the subconscious mind of the artist: that home of the psyche which Henry James called 'the deep wells of cerebration', and Dr. Johnson described as the 'vestibule of the mind'.

Parts of the Davis Collection have been shown in England on a number of occasions. At such times the public flocked to see them, while art critics and experts examined them and widely confirmed the attributions so studiously made by Mr. Davis. The assemblage has long been recognised as one of the finest study groups of British watercolours in existence. As such it immediately steps into first place in the United States. It offers an unrivalled opportunity in America to study British drawings and watercolours.

The Huntington Art Gallery is to be congratulated on this acquisition which so closely respects the aims of its founder. The great library and art gallery established in 1919 by the late Henry E. Huntington at San Marino, near Pasadena, California, was dedicated by him to 'the study of Anglo-American civilisation as expressed in history, literature, and the fine arts'. The library contains some 300,000 first editions and other rare source material, and well over items in manuscript. The gallery

(Above). Thomas Girtin. 'Rainbow on the Exe', watercolour, signed and dated 1800. One of some seventeen hundred British drawings and watercolours which have been acquired by the Huntington Art Gallery, San Marino, California. (Below). Early Chou sacrificial food vessel, with characteristic Chou 'projections', 1028-*c.* 900 B.C. See story 'Brundage Oriental Art Treasures'.

contains the greatest collection of British eighteenth-century portraits in America, a splendid array of English miniatures, fine English and French furniture, and a choice selection of Chelsea porcelain.

Resident scholars from many lands work at the Huntington, and a permanent exhibition is open to the public. In addition, temporary exhibitions offer glimpses of the priceless treasures housed there. Exhibitions at the present moment include a showing of mediaeval English manuscripts, a selection of first editions and manuscripts of Tennyson, and some fifty drawings from the Davis Collection. On special occasions, magnificent loan exhibitions are staged. For example, to mark the coronation of Queen Elizabeth II a great exhibition was held of English silver, together with a display of seals and signatures of British sovereigns, engraved portraits of these sovereigns from Edward I to Queen Victoria, and some fine examples representing four centuries of a book closely associated with the English crown, the Book of Common Prayer. Few institutions even in England are more active in reminding the public of Britain's glory in literature and the arts.

Twelve Million Dollar Brundage Oriental Art Treasures

MR. AVERY BRUNDAGE, who owns probably the largest private collection of Oriental art in the world, and consisting of a multitude of good things conservatively estimated at twelve million dollars, has offered his entire collection to the De Young Museum, San Francisco, provided a fireproof wing is built to house it. Such a wing would require thirty to forty galleries and cost some two million dollars. The citizens of San Francisco will vote in June whether to raise the money by taxing themselves, floating a bond issue to do so. If the gift is accomplished the collection would make San Francisco overnight a world centre for the display and study of Oriental art. Such an outcome would be peculiarly appropriate in view of the fact that San Francisco is regarded as the western gateway to the Orient.

The Brundage Collection embraces Japanese, South-east Asian, and Chinese works of art. The objects include sculpture, bronzes, paintings, jades, porcelain, pottery and many other items. Of these the Chinese collection is the greatest. The section of early Chinese bronzes alone is of such magnitude that it is believed to surpass any three United States museum collections combined. Extending to seven hundred examples, these bronzes date from every period of ancient times, from prehistoric ages down through Shang-Yin, and Chou, to the Han dynasty. Rare early examples, dating from the classic Shang and Early Chou periods, when some of the finest bronzes ever cast were made, are astonishingly numerous. Some of them reflect the highest standards ever achieved in Chinese design and craftsmanship. The section of Middle Chou bronzes is perhaps the finest known. Many of these ritual vessels bear important inscriptions not yet published, thus offering a unique opportunity for study. The section of Late Chou bronzes stands as a group so comprehensive as to illustrate, without the need for outside reference, the evolution of this style into the style of the Han dynasty. Several examples in this Late Chou group, such as a large gilt-bronze vessel, type *lien*, are of the highest rarity. There is also a notable section of Buddhist bronzes, among them one of the earliest known. In addition, there are superb sections of T'ang, Sung, and Ming dynasty bronzes.

The Brundage carved jades, considered superior to the famous Bishop Collection in the Metropolitan Museum, are by some scholars believed to have no parallel in the Occident. It is said to be the only complete collection of Chinese jades known: complete, that is, in the sense that the examples date from ancient Shang to nineteenth-century works. Each period and each type is well represented.

The section of Chinese ceramics runs to hundreds of examples. Mr. Brundage gathered his ceramics with a view to demonstrating all the facets as well as the highest achievements of Chinese ceramic art over the entire field: thirty-five hundred years. The series begins with perhaps the finest neolithic jar in America, and a remarkable group of painted neolithic wares in the Kansu style. There is also an excellent range of Shang and Chou pottery, and an unusually large number of rare Han pieces: for example, a unique large brown-glaze pottery dog from Ch'ang-sha.

Of exceptionally high quality are the T'ang tomb figurines and three-colour wares. Equally exceptional are the rare and beautiful, high-fired porcelaneous pieces in the ware called Hsing-yao. The representation of Sung dynasty ceramics is especially strong, notably in the best-known wares: the Chun group, for example, being equalled only by the Dane Collection of Chun at Harvard. Among the northern celadons, the Lung-Ch'uan pieces and the Ting wares, there are examples that serve as standards of excellence. In the field of high-fired porcelain of the Ming and Ching dynasties, the Brundage Collection could be described as unsurpassed. The range of Ming blue-and-whites, of underglaze reds, of the later enamel decorated pieces, and of single colour is superb. Again, one is astonished by the impressive group of Imperial porcelains of the K'ang Hsi, Yung Cheng, and Ch'ien Lung reigns; among them an oxblood beaker which must rank as having few equals. There is a very good group of K'ang Hsi Imperial peachbloom, also of clair-de-lune, turquoise blue, pale green, and other monochromes. Also, the overglaze enamel decorated ware ranges from the rare Imperial Ku Yueh Hsuan types to handsome examples of the more commercial wares in *famille rose* and *famille verte*. Of the K'ang Hsi *famille noire*, one example, a small, beaker-shaped vessel might be called superlative. In addition to the above porcelains there is a fine group of Chien ware (blanc-de-chine) and I-hsing pottery. Of other Chinese arts such as carved lacquers, cloissoné and bamboo carvings, the representation is, by comparison, small, but always the examples are of high quality. It is small wonder that the Brundage Collection is considered altogether remarkable.

Attributed to Holbein

IN 1526, when Hans Holbein first arrived in London, he presented a letter of introduction from his patron, Erasmus, to the English scholar-statesman, Sir Thomas More. Sir Thomas responded by commissioning the artist to do a group portrait of his family, a considerable canvas of ten persons at full length. The drawing for it still exists; the painting was never finished. While at work on this picture, Holbein also painted a separate, half-length portrait of Sir Thomas, a panel now in the Frick Collection, New York. At the same time or later, he may have produced several miniatures of Sir Thomas, several Holbeinesque miniatures of him being still in existence, all following the half-length portrait in pose, costume, and expression of the face. Three of these Holbeinesque miniatures have long been ascribed to the master: a water-colour on paper in the J. Pierpont Morgan Library, New York; an oil on gesso in the collection of the Duke of Buccleuch; and a tiny oil on wood at Lincoln's Inn, London.

Now a fourth such miniature, here reproduced, has recently appeared, a fine little oil on wood, the whole in excellent condition. It has been acquired by the Cleveland Museum. It, too, resembles the Frick portrait. The head at three-quarters front, the costume, the *SS* chain with Tudor rose pendant: all the details are the same except in the face. The face is slightly older, the stubble of beard whiter, and white hairs are visible at the temple. This evidence of age might indicate that if this miniature in Cleveland actually was painted by Holbein, it may date some years later than when Sir Thomas sat for the Frick portrait. If painted by another artist, an adjusted copy of the Frick panel, the copyist was one of the most skilled miniaturists in the history of the art. For the Cleveland work is of high quality; the colouring is finely delicate, subdued, almost monochrome blacks and browns; the drawing is firm yet flexible; the touch throughout manifests skilled precision; and the presentment, the vivid evocation of a great personality, bespeaks the art of a master.

Arthur Chamberlain, the late authority on Holbein, wrote of the Frick portrait panel: 'A wonderful study of character, penetrating in its insight. The nobility of More's nature, the strength of his will, the gentleness of his disposition, the firmness of his finely cut lips, and the penetrating glance of his bright eyes, have been mirrored by Holbein as though in a glass'. The description applies so closely to the miniature now in Cleveland that a detail of the latter is also illustrated here. As to those who have studied the little picture, a number of Holbein scholars, among them Friedlander, Valentiner, and Friedrich Winkler, have attributed the Cleveland miniature to Holbein.

A Meissen Tankard in Seattle

EARLY in the eighteenth century, as soon as the Meissen porcelain factory was able to fabricate and successfully fire dishes of sufficiently different shapes and sizes—tureens, sauce-boats, covered jugs, pitchers, tankards, bonbonnières, and so on—production of full-scale dinner services began. The first produced at Meissen

dates from 1731. The most famous was the 'Swan service' (1737-1741), made by Kändler for the Saxon minister in charge at Meissen, Count Brühl. Of late years it has become known that one of the earliest Meissen dinner services was made about 1735 for the Earl of Jersey. It long adorned his country seat, Osterley Park. This was a splendid set of dinner-and-coffee porcelain agreeably decorated in *chinoiserie* by one of the most skilful painters at Meissen, Adam Friedrich Loewenfinck. The decoration is of vari-coloured Chinese figures, animals and birds, silhouetted in ornamental landscapes against a flat sky. Loewenfinck is identified as the artist because the painting is similar in style and details to the decoration of the Buckhardt tankard (formerly in Berlin) which Loewenfinck is discovered to have signed.

A few years ago, shortly before Osterley Park became the property of the British nation, all that remained of this splendid dinner service—twenty-one pieces, consisting of platters, octagonal vegetable dishes, tankards, and dinner plates—were put up at auction. All found their way to the United States. The first piece to enter a museum, the tankard here shown and the most elaborately decorated of the remaining pieces, was recently given by Mr. and Mrs. Henry C. Isaacson to the Seattle Art Museum. There, as one of the finest examples of Meissen porcelain on public view in the North-west, it becomes a treasure, indeed, a precious document of an influential eighteenth-century art, now shown to students in a territory that was primeval forest in the eighteenth century.

Lamerie in Los Angeles

ACROSS the years the Los Angeles County Museum has built up a distinguished collection of English eighteenth-century silver. Recently this collection has been enriched by four additional examples of the work of Paul de Lamerie in a gift from Major and Mrs. Corliss C. Moseley. The pieces are: a handsome two-handled standing cup with cover of date 1731-32 (see illustration), a sweetmeat dish of 1738-39, an unusual chafing-dish stand of 1740-41, and a pair of baluster-form candlesticks dating 1743-44. All are conservative examples of Lamerie's art, traditional in style and workmanship. The 10-inch high two-handled cup is beautifully simple in form and design, its masculine vigour combined with elegantly graceful proportions. The column of the body is finely tapered to a pedestal foot; the domed cover rises in a series of gentle tiers to a knob finial; and the scrolling handles lend a happy balance and symmetry. The form of this cup is English. The decoration, however, that is, the engraving of diaper panels, scrolls, and shells which appears on the cover, handles, and foot, is definitely French. This union of French and English elements is, of

Miniature of Sir Thomas More, and (below) a detail, attributed to Holbein, oil on wood, diameter 2 $\frac{9}{16}$ in. Recently acquired by the Cleveland Museum of Art. See 'Attributed to Holbein' (see page 65).

(Left). Meissen silver-lidded porcelain tankard decorated in chinoiserie, by Adam von Loewenfinck (1714-1754), 1735, with crossed swords mark: 6¾ in. high. A piece from the Meissen dinner service made for the 2nd Earl of Jersey, for Osterley Park, and recently donated to the Seattle Art Museum by Mr. and Mrs. Henry C. Isaacson. (Right). One of the early alabaster figures seen in the gallery devoted to mediaeval art newly-opened in New York by Edward R. Lubin is this early fifteenth-century Rhenish, or French, figure of an apostle by the Master of Rimini (see page 68).

course, a sign manual of Lamerie's silver. Son of a French Huguenot *emigre* in the service of William of Orange, he was brought as an infant to London in 1689, when William of Orange became King of England.

'English' Paul de Lamerie became, but his home influences made him French. These were influences which were to be confirmed in his craft, as he was apprenticed in London to another French Huguenot *emigre*, the goldsmith, Peter Platel, and thus received more training in French than English designs. The union of French and English aspects in his silverwork is also noticed in the chafing-dish stand now in Los Angeles: a forceful form with vigorous strapwork panels, open-work scrolls, and sculpturesque lion's masks surmounting sculptural lion's paws. The sweetmeat dish is a circular bowl with a wavy, moulded edge, and paw feet. The candlesticks are somewhat plain for Lamerie, the baluster agreeably shaped by flowing curves, knob forms, and an octagonal base.

Cult for Sporting Pictures

INTEREST in English sporting pictures is steadily growing in the United States, particularly in the Eastern states. This spring the art museum in Richmond, Virginia, will hold a notable exhibition, 'Sport and the Horse', with loans from the foremost collections in America and abroad. Last summer a large show, 'Sportscapes', attracted thousands to the museum at Southampton, Long Island. At the present time, too, the walls of the New York gallery of Messrs. Frank Partridge are hung with four-score sporting pictures which they have been long gathering for this occasion.

The Partridge show comprises eighteenth- and nineteenth-century works, most of them related to racing and hunting, though including shooting and fishing scenes, and coaching pictures. Chronologically, the artists range from old John Wootton and James Seymour to the middle of the nineteenth century. Most of the leading English sporting artists are represented: George Stubbs, Ben Marshall, James Ward, J. N. and Francis Sartorius, John Ferneley, John Frederick Herring, Sr., Samuel and Henry Alken, James Pollard, and Dean Wolstenholme. There are three especially fine Woottons: a *Gentleman on Horseback*, dating about 1740; *Racing at Newmarket*, a panorama with horseback and coach racing both in swing; and *Hunting near Folkestone*, a rolling landscape with a fox in the open, and hounds and riders sharp on his tail. The James Seymour is a field in full cry with riders taking a fence, a decorative canvas also dating about 1740.

Of paintings as works of art, two of the finest on view are by the eighteenth-century master, George Stubbs. One of these, *Death of the Doe*, a remarkable achievement in mood and atmospheric effect, shows the Earl of Clarendon's keeper holding off a hound while he lifts the head of a wounded doe from the ground. The picture is well known from the illustration of it in Shaw Sparrow's *British Sporting Artists*. Stubbs's other painting in the exhibition *'Prosper' by 'Merlin' with Jockey Up*, seen here, is a famous picture, formerly in the collection of the late Earl of Rosebery and the collection of Lady Sybil Grant. It is illustrated in Cook's *History of the British Turf*. By Ben Marshall there are two portraits of single horses, brilliantly painted canvases dating from the first years of the nineteenth century.

J. N. Sartorius is represented by a sequence of four small scenes formerly in the collection of J. D. Rank, an attractive set showing four stages in a fox hunt: *Finding the Scent*, *Full Cry*, *The Find*, and *The Kill*. There is also a handsome pair of Ferneley canvases of dogs and hunters in suitable landscapes. The senior Herring, whose popularity is mounting in the United States, is shown to happy advantage in two sets of pictures, two groups of four paintings of racehorses with jockeys up—one set small, the other of regular size—all from the Earl of Rosebery Collection. Another set of four pictures, this time hunting

(Above). Major Corliss C. Moseley has presented this 10 in. high silver two-handled standing cup by Paul de Lamerie, the engraving of which shows a marked French influence, to the Los Angeles County Museum. (Right). One of a number of English sporting pictures now on exhibition at the New York galleries of Messrs. Frank T. Partridge: ' "Prospero" by "Merlin" with Jockey Up', by Stubbs, $24\frac{1}{2} \times 30\frac{1}{8}$ in.

scenes, this time by Samuel Alken, delights the eye of connoisseurs of sporting pictures. Henry Alken, Sr., is also represented by a set of four fox-hunting scenes, a spirited series. In addition, there is the largest canvas Henry Alken, Sr. ever produced: *The Oakley Hunt*. This was painted towards the end of his life, a rare association piece, having been painted at Colworth while he was a guest under that hospitable roof.

New Art Gallery in New York

CONCENTRATING on mediaeval and Renaissance objects of distinction, a new art gallery has been opened in New York. Owner and director is Edward R. Lubin, of 17 East 64th Street, who brings to the venture several talents and skills needed for such an undertaking. Mr. Lubin is a young art scholar who has been for years devoted to the mediaeval and Renaissance fields of art. His training has included a fellowship at the Metropolitan Museum, and, as a private collector, his flair enabled him to gather a fine personal collection.

His quietly elegant galleries reflect good taste. The rooms are dressed in considerable variety, including Italian furniture, Flemish tapestry, German and Spanish sculpture, Venetian glass, Urbino majolica, and other rare objects. Yet harmony reigns. One might be in the home of a collector who has placed on view a selection of his leading mediaeval and Renaissance objects. Among these the most important, to this writer, is a Rhenish-North-French alabaster figure of an apostle, perhaps Paul, carved by the early fifteenth-century Master of the Rimini altar (see illustration). It is a work that has been long known to art experts. Von Bode was the first to date it and Swarzenski, Volbach, Schoenberger, and Walter Paatz agree on the attribution. Moreover, a fifteenth-century document confirms its provenance. This document, a journal by the Abbé, Jean du Clerq, tells us that there were originally fourteen of these alabaster saints; that on 28th May, 1432, the series was bought for the Notre Dame chapel of the Abbey of St. Vaast, at Arras; and that they were used to adorn a retable painted by Jacques Daret.

Another uncommonly rare sculpture on view is a polychromed wood Saint Sebastion, carved in the round by the Spanish (Burgos) master, Gil de Siloe, about 1500. This finely stylistic work of art comes to America from a London collection, and has been twice on exhibition in England in recent years. Again, a religious object of great rarity is a Gothic copper-gilt monstrance made in Lower Saxony (the Hildesheim workshop), about 1400. This richly ornamented reliquary, in the form of a church with three spires, was part of the now dispersed Guelph Treasure, a celebrated Gothic collection that belonged to the ducal house of Brunswick-Luneberg. Of the decorative art objects tastefully scattered about the Lubin gallery, mention of one may further indicate the general air of distinction which pervades the whole. This is a sixteenth-century Italian majolica ewer and basin from the workshop of Orazio Fontana, Urbino, of date about 1560-1570.

British Artist-Craftsmen

HER Majesty Queen Elizabeth II is the patron of the large exhibition of contemporary British artist-craftsmen which is now touring American cities with brilliant success. Comprising some 200 works, it is the most extensive selection of contemporary arts and crafts to cross the Atlantic since the war. The British Ambassador, Sir Harold Caccia, launched the tour by opening the inaugural showing in Washington at the Smithsonian Institution. The display rounds the circle of decorative arts—tapestries, pottery, glass, silver, needlework, bookbinding, and a considerable section of sculpture, stained glass, architectural panels, and mosaic, all the latter especially designed for church use.

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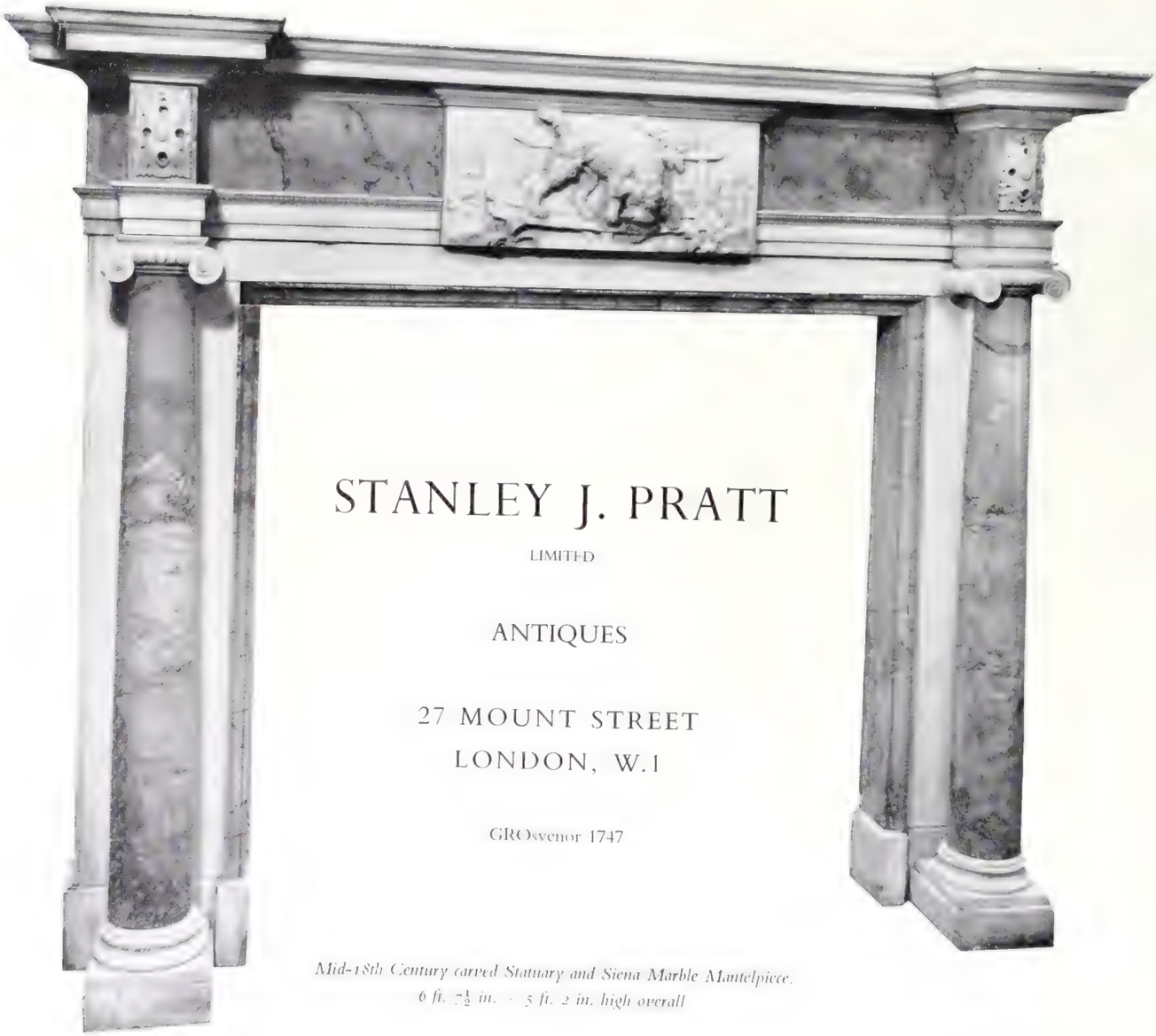

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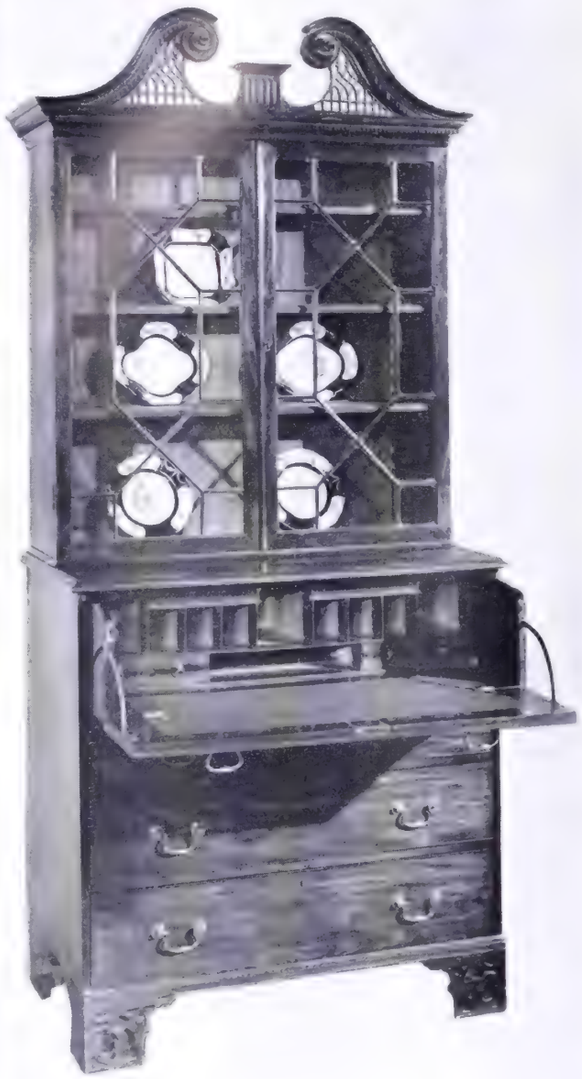

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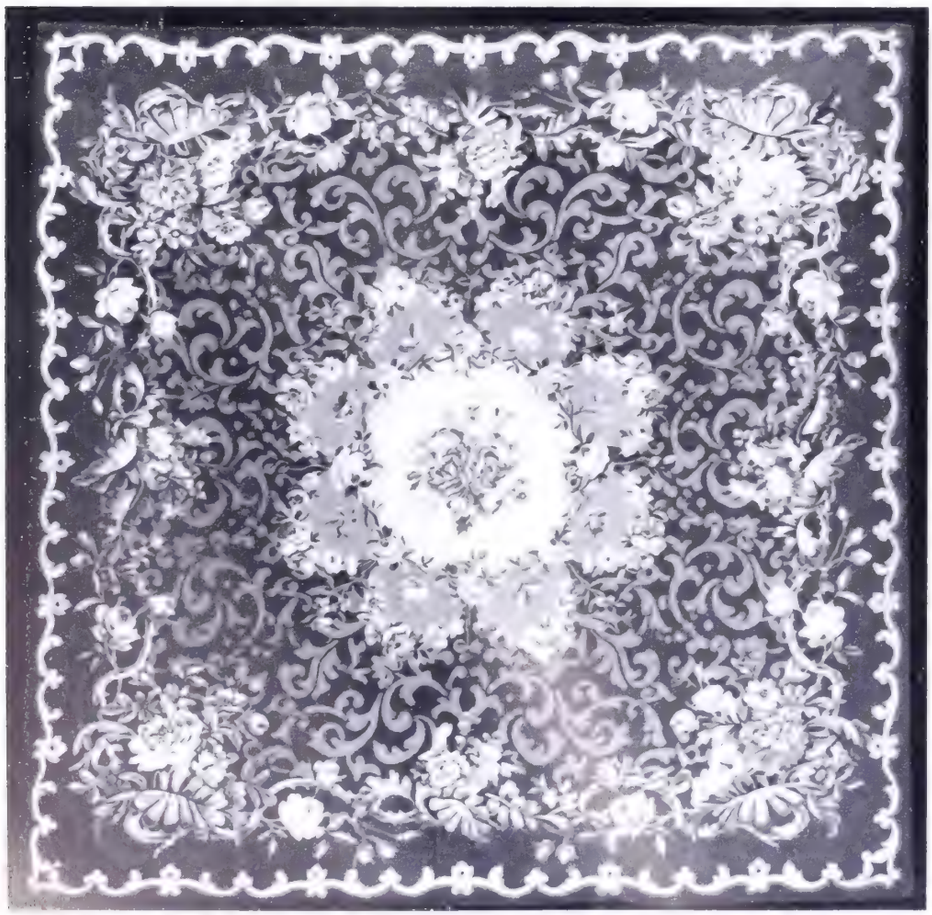

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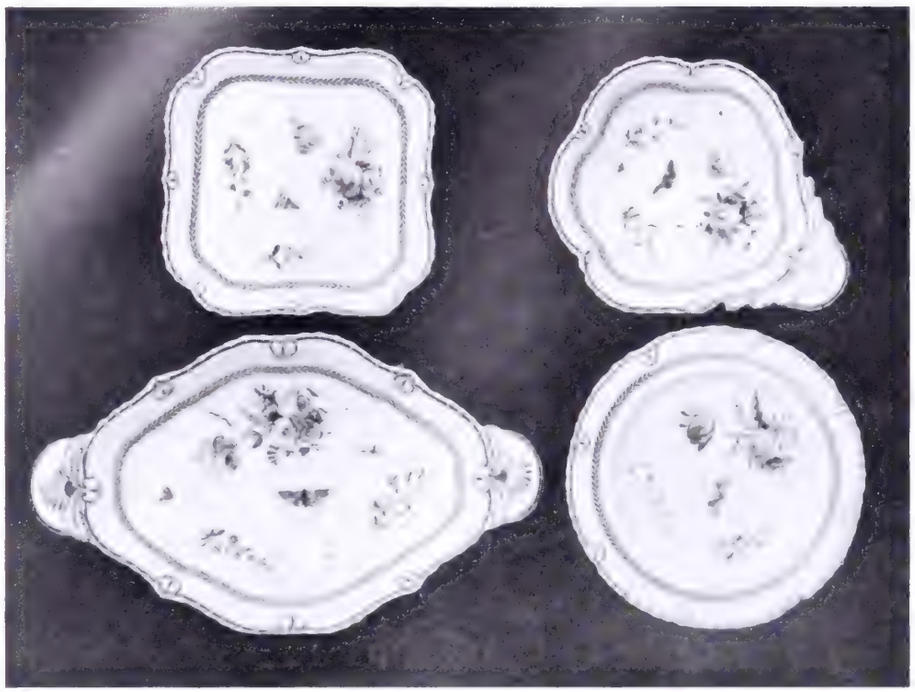

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See '*John Pettie*' by Martin Hardie, pp. 73, 132, 145, 175, 250. Illustrated, facing p. 136.

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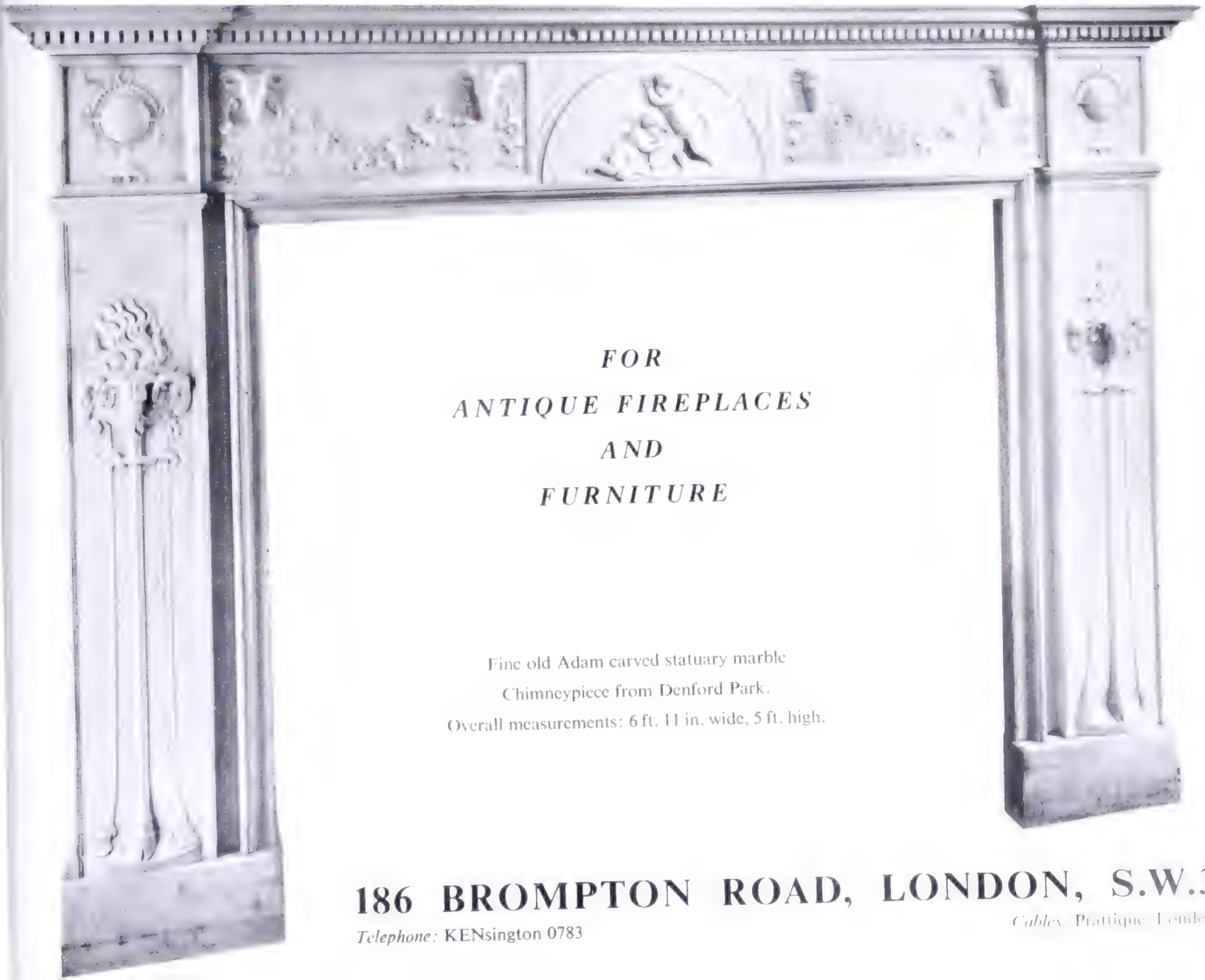

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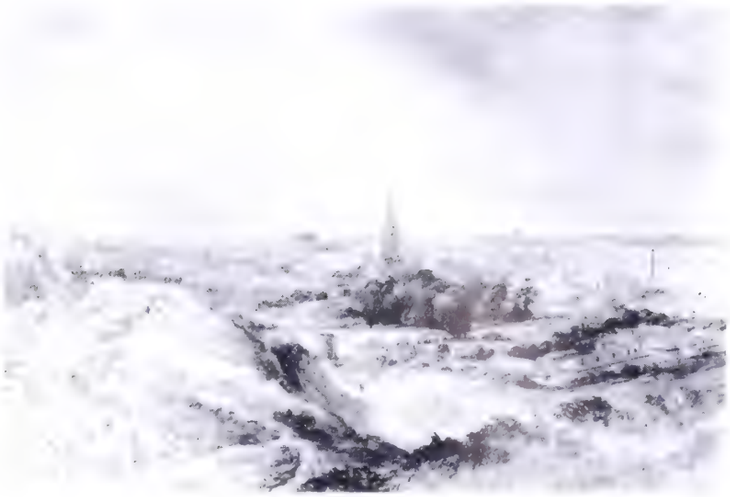

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JOHANNES VORSTERMANS (1643–1699?)

VIEW OF GREENWICH, LONDON IN THE DISTANCE

Canvas 38 × 62 inches

This interesting picture shows Greenwich, Deptford, etc., painted *c.* 1690-95; on the left is Flamstead's Observatory erected in 1675. The avenue of trees below was planted by Charles II in 1663. To the right is the Queen's House, built in 1634-35 for Henrietta Maria by Inigo Jones. Behind is the north-west wing of the Palace, the only portion built by Charles II in 1663-69. The ruined tower nearby is the sole relic of the old demolished Palace of Placentia, to be removed by Wren. In the background is the old church of St. Alphege, and in the mid distance is St. Nicholas Church, Deptford.

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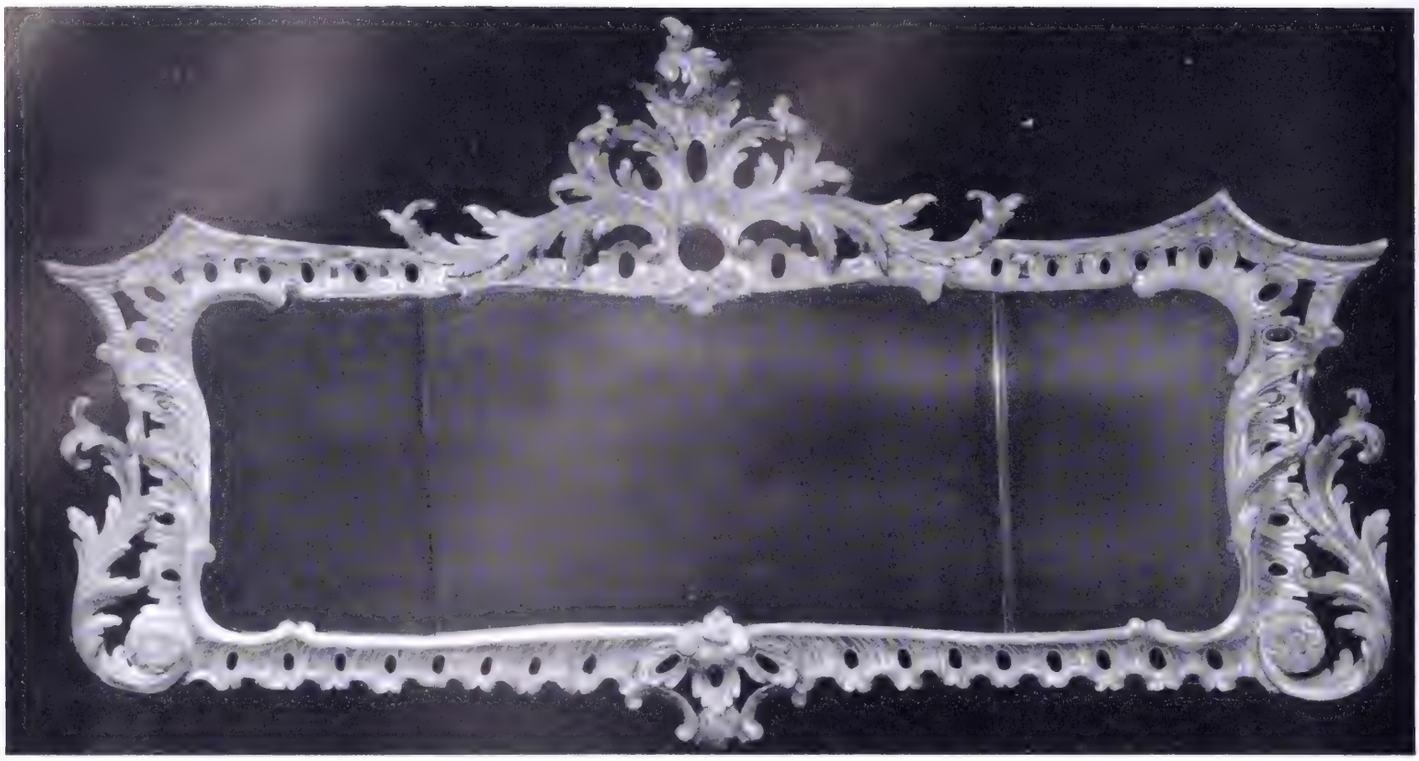

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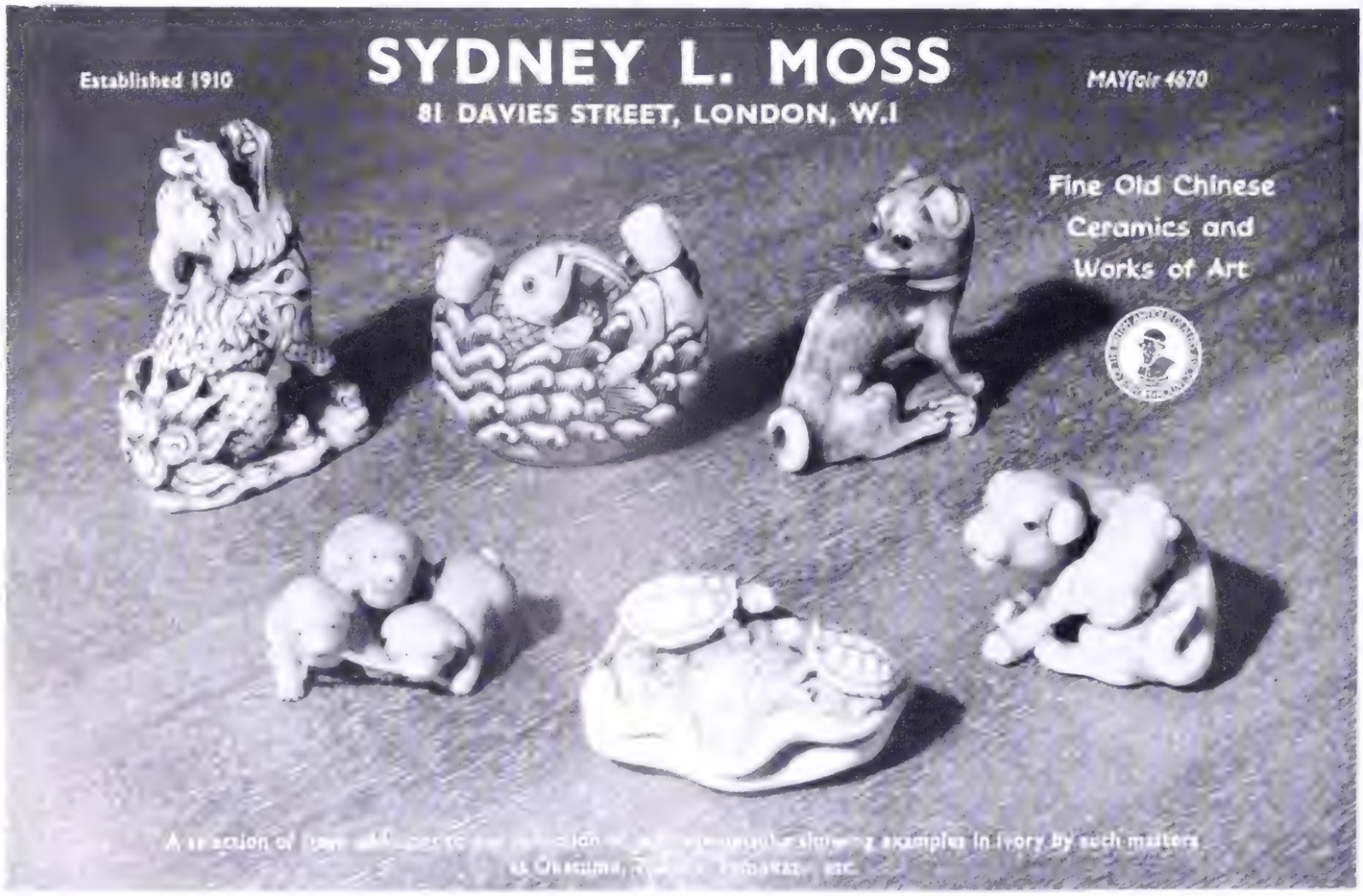

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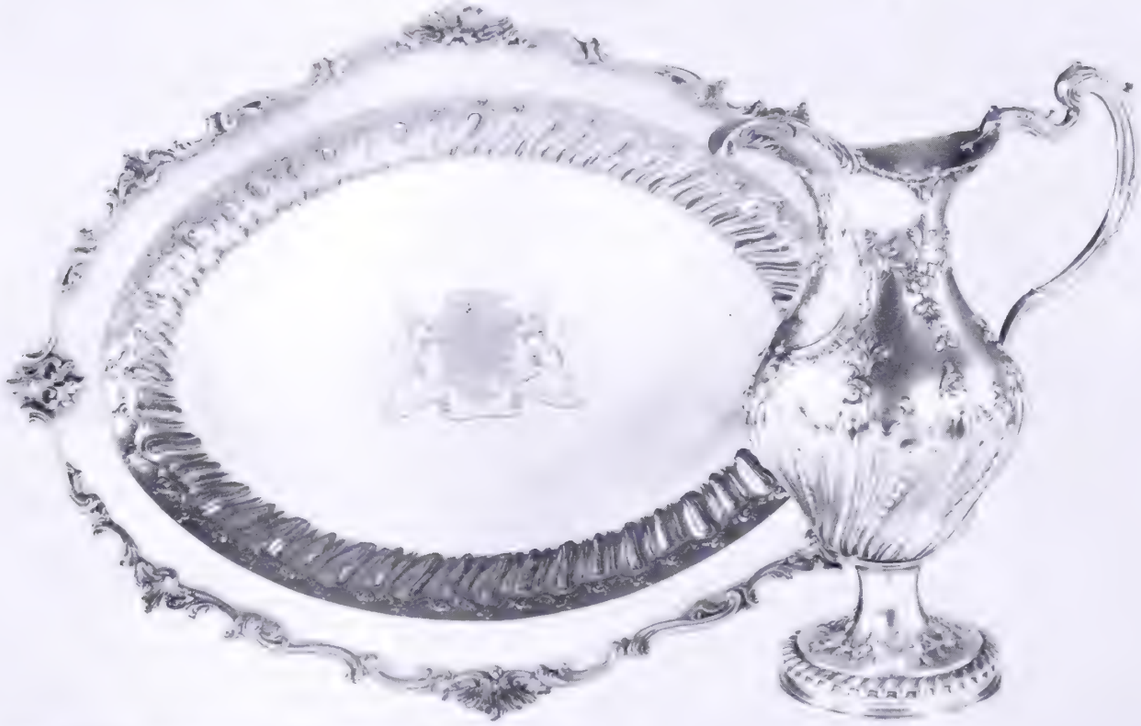

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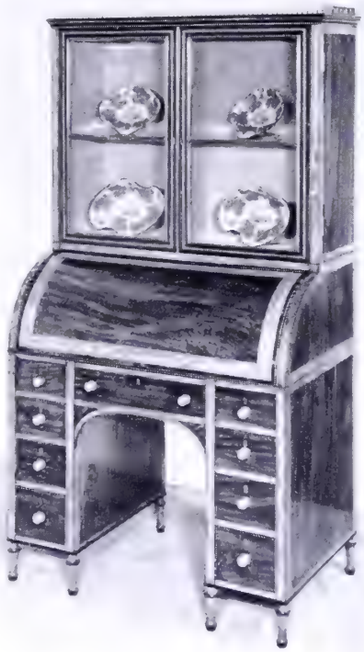

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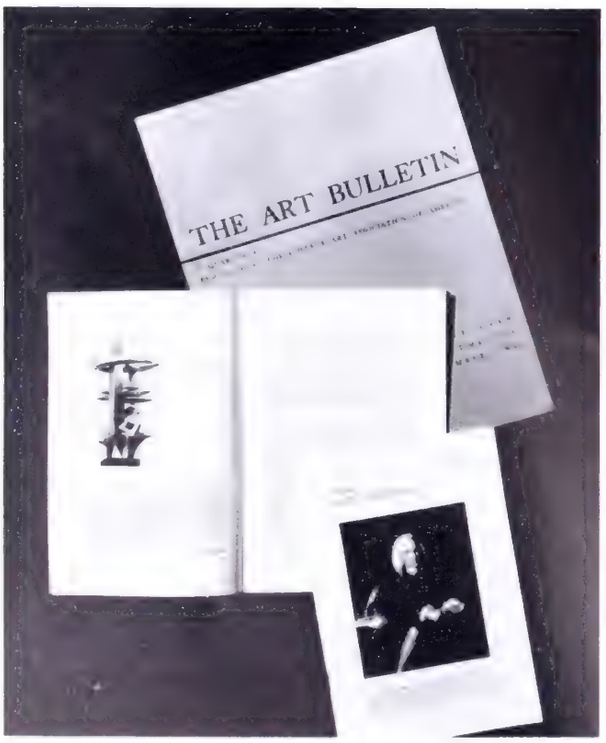

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This rare figure of *Justice*, in Bow porcelain, has been presented to the British Museum by Messrs. Winifred Williams (Antiques) of Eastbourne. Modelled by the so-called 'Muse Modeller', this subject is exceptional in porcelain. Although a coloured version (now in America) is known, this is the earliest surviving example. Originally decorated in 'cold' (unfired) colours—traces of which remain, especially the gold on a dark brown base—the figure is of a markedly *greyish*-white, resembling the 1750 *Figure of a Negress*. This figure of *Justice* was therefore probably made late in 1750 or early in 1751. It is a valuable addition to the British Museum's collection of Bow porcelain.

1

2

1. One of the rooms which were redecorated by the late Mary, Duchess of Roxburghe, was this Needle Room in white and crimson.

2. Another indication of her taste can also be seen in this Tapestry Room, hung with Brussels work.

Floors Castle, Kelso

Scottish Border Home of the Duke and Duchess of Roxburghe

By R. Charles Lines

STANDING high on a great terrace above the Tweed, its spreading wings and multitude of turrets outlined against a grand backcloth of woods, the setting of the castle of Floors is one of the most splendid in all the Scottish Border country. It is also one which has little changed since Queen Victoria drove to view it from afar in a carriage drawn by white ponies.

Despite lofty corner towers and apparently illimitable ranges of battlements (Nos. 3 and 4), the home of the 9th Duke of Roxburghe and the Duchess of Roxburghe was never a fortress in reality. The vast stone building goes back, in fact, no further than the early Georgian era and the 'reign' of John Ker, the 1st Duke who, if no definite proof has so far emerged, may well have employed Sir John Vanburgh as his architect, with a possible contribution from William Adam of Maryburgh. (See William Adam's *Vitruvius Scotius*.)

An early nineteenth-century painting by a local artist, W. Wilson, shows the mansion displaying 'something of the castle air' that Vanburgh certainly introduced at distant Kimbolton. But the house, large and imposing as it was even then, seems to have been overwhelmed by the extraordinary grandeur of the setting: and it was left to William Henry Playfair (1789-1857), architect of the National Gallery of Scotland, Donaldson's Hospital and much else in Edinburgh, to provide the proportions and flamboyant finish that the striking site demanded.

Playfair was engaged for about eleven years on Floors under the aegis of James Henry, the 6th Duke, whose father's claim to dukedom and its allied lands had been allowed by the House of Lords in 1812. Since then, the exterior has undergone virtually no alteration; if not a little of his internal decorative scheme vanished in the time of the present Duke's mother, Mary, daughter of Ogden Goelet of New York. To her, also, is due much of the important furnishings of the home the affairs of which she directed for long.

Twin lodges, possibly by Sir Robert Lorimer, flank gates (No. 6) which open on the outskirts of the somewhat French-looking town of Kelso. The drive winds through a park which owes much to an anonymous landscape designer of the eighteenth century and leads to the immense forecourt (No. 3) where the flanking stable and kitchen wings bear an almost oriental exuberance of Playfair's turrets. Here an elaborate portecôchere, again by Playfair, encloses the chief entrance to the castle. Steps ascend to a hall, which has a moulded 'Jacobean' ceiling of early Victorian days, which is beautifully embellished by the richness of its furniture and the display of paintings lining its walls. Pre-eminent among the pictures are the important Venetian scenes ascribed to Canaletto. Particular interest attaches to two charming prospects of country-houses, one which is Burley-on-the-Hill, the Rutland seat of Daniel Finch, Earl of Nottingham, whose daughter married the 1st Duke of Roxburghe as her second husband. Both of these are by Tillemans, to whom has been attributed a late seventeenth-century view of the Horse Guards Parade with soldiers and promenading civilians, and the Banqueting Hall, Whitehall.

The furniture in the hall at Floors includes Louis XV carved and giltwood chairs, upholstered in Beauvais tapestry woven with designs from Aesop's Fables, a French writing-table of the same period in kingwood, with chased ormolu handles and mounts, and an important Chippendale serpentine-fronted commode. There are William and Mary period stools, covered in red and yellow Genoese velvet, and Chinese porcelain sparrowhawks of the Ch'ien Lung period belong to the collection of such treasures assembled by the present Duke's mother.

Seventeenth-century French tapestries, further examples of the Chinese porcelain in which Floors is so rich, and a William Kent table are among the features of the Inner Hall, which is dominated by Playfair's soaring and handsomely-balustraded main staircase (No. 5). Playfair's work is again evident in the great Dining Room (No. 11) which is partly an extension of his day. Here, mullioned windows, massive carved oak nineteenth-century side-tables and a richly designed ceiling are the setting for an imposing series of full-length family portraits.

To the south-west, doors lead to the Library and towards the

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Duke's Study, in one of the corner towers of the central block. In the former, Stuart portraits hang above the bookcases, and a fine work by Raeburn of the 5th Duke hangs above the chimney-piece. We are now in the rooms on the terrace front, from which can be seen the undulating park where black cattle graze, and the steep green mound set with masonry fragments indicating the site of Roxburghe Castle, Kelso's monastic ruins and Rennie's bridge with the lamps from his London masterpiece. The distant Cheviots complete a vista of outstanding beauty.

The Ante Room (No. 10), which communicates with both Library and Entrance Hall, contains one of the greatest of all the Floors possessions. This is the fifteenth-century Brussels tapestry depicting the Day of Pentecost and the Descent of the Holy Ghost (No. 12). This, to some extent, overshadows the Sir Joshua Reynolds paintings in the same room. The adjoining Pine Room (No. 13), its walls and curtains toning with the blue, rose and grey of a fine tapestry and a chimneypiece embodying a landscape of Kelso painted by Raoul Millais in 1958, has been recently redecorated and newly arranged by the Duchess of Roxburghe. In it special interest attaches to a view of Floors traditionally said to be the work of Raeburn when engaged upon the study of the 5th Duke.

Three other important rooms and their decoration are also clear evidence of the connoisseurship and taste of the late Mary, Duchess of Roxburghe. Firstly the green and gold wainscoted Tapestry Room (Nos. 2 and 7), hung with Brussels tapestries and set out with French eighteenth-century furniture, Chinese, Chelsea and Dresden porcelain, and small objets de vertue. Secondly the white and crimson Needle Room (No. 1). This lies in the south-eastern tower and is also furnished in the French taste. An ormolu and Waterford glass chandelier hangs from its coved ceiling, and the portrait of Peg Woffington, although it has been ascribed to William Hogarth, is probably by Thomas Hudson.

Thirdly there is the great Ballroom (Nos. 8 and 9). This was one of Playfair's additions, but the interior has since been completely transformed, the mullioned and transomed bow window to the east being masked internally. Panelling provides a formal frame for the Gobelins tapestries and elaborate carvings (No. 9). The latter have the appearance of the work of Grinling Gibbons but are in fact examples of the work of a modern, local, Scottish craftsman, of which a record has no doubt now been made. The furniture ranges from a William and Mary suite in beech wood to gilded Louis XV armchairs, Kentian dolphin console tables, and Queen Anne walnut chairs covered in needlework with bird and flower designs. The porcelain includes Chinese and European examples and there are some delightful small pieces of Battersea enamel (No. 8). Works by Kneller, Reynolds and Gainsborough hang on the walls, and an interesting early work is a fifteenth-century Madonna and Child in polychromed wood by Neroccio di Bartolomineo Landi.

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3. The entrance, or north-west, front of Floors. William Henry Playfair (1789-1857) was the architect of the reconstructed mansion.

4. The castle from the Terrace, or south-east side. In the left foreground is the Ballroom.

5. Playfair's main staircase in the Inner Hall.

6. Armorial gates, with piers, screens and twin lodges, possibly added by Sir Robert Lorimer at the time of the 8th Duke of Roxburghe, form an impressive drive entrance from the Kelso side.

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7. Another view of No. 2: the Tapestry Room. The carpet is Savonnerie.

8. The Ballroom, further evidence of the redecorating of Mary, Duchess of Roxburghe. Here the tapestries are from the Gobelins factory.

9. Carvings, in the Grinling Gibbons manner, executed by a modern, local Scottish craftsman.

10. The Ante Room. Above the chimneypiece hangs a fifteenth-century Brussels tapestry depicting the Day of Pentecost (see also No. 12).

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11. Over the chimneypiece, at left, in the Dining Room is this portrait of Harriet, second wife of the 5th Duke by Raeburn. Battoni's study of the 3rd Duke, painted in Rome in 1761, is seen in the background.

12. The border of this Brussels tapestry (see No. 10) contains flowers and fruit, with the symbols of the Evangelists in the corners.

13. The Pine Room, above the mantelpiece of which is a Kelso landscape painted by Raoul Millais in 1958.

14. This Louis XVI mahogany and brass inlaid cabinet with barometer, in the Tapestry Room, is a companion piece to an escritoire which is surmounted by a clock.

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Goldsmiths' work in a Strasbourg private collection

THE collector who chooses some special field for his activities, and invariably also becomes a connoisseur in that field, first appears in the second half of the nineteenth century. The old type of wealthy burgher collector had already fulfilled his cultural rôle, and with the great rise of capitalist society from the middle of the last century there arose the new, wealthy and individualistic collectors with a wider territory of interest and influence. In the field of the decorative, or applied arts, there were founded the splendid specialised collections of Rothschild, Gutmann, Febure, Dubruge-Dumenil, Lanna and Morgan, to mention some of the more famous, and corresponding to these private collections, the great, systematically formed public collections. Following upon these came the important specialised exhibitions. These brought together hitherto unknown material, thereby making possible really intensive research. Finally there were prepared, under the auspices of such connoisseurs as Emile Molinier, Gustav Pazaurek, Julius Lessing, Otto von Falke and Marc Rosenberg, among others, the comprehensive catalogue and corpus of works. From that time, except in England and Scandinavia, comparatively little progress has been made in the field of the decorative arts, a consequence probably of a change in methods of enquiry. In the second half of the nineteenth century the positivistic-historical method was general; nowadays reference is made more to formal-aesthetic and geistesgeschichtlichen criteria.

A large number of these great private collections fell victim to the last two wars. Their treasures were widely scattered. Consequently, the rebuilding of such specialised collections is now a slow and difficult process. It is from a collection such as this, which is still in course of formation, that the objects here published are taken. The collection concentrates on examples of goldsmiths' work of the time of the apogee of the great galleries and treasure cabinets of the princes. Throughout this time, from the sixteenth century, which saw the foundation of these collections, to the early eighteenth century, which saw the masterpieces of a Melchior Dinglinger, goldsmith work possessed a common characteristic. Each object was conceived as a unique work, an

1 & 2. An outstanding example of an eagle nautilus, with rose-coloured shell, by the Constance master, Jacob Frick, and of date about 1600. As can be seen from the detail, the eagle's head and neck is particularly impressive.

Height 28 cm. Guild mark and craftsman's mark from Constance (Rosenberg, Vol. II, 3rd ed., No. 2925). Previously in the collection of W. R. Hearst (Sale, Christie's, London 14.12.1938, No. 125).

[illegible] Luthmer, *op. cit.*, Pl. 17. A related ship [illegible] also in the exhibition '*Württembergische Fest- und Ehrenpokale*', Stuttgart 1862.

[illegible] R. Berliner, *Katalog des Bayerischen Nationalmuseums*, Vol. XIII, *Die Bildwerke in* [illegible] 1926, No. 896, Pl. 333 (as 'March[illegible] jumping into the

3. Another example of a nautilus in this Strasbourg private collection. In the form of a swan goblet, it is Augsburg work of the first half of the seventeenth century.

Height 22·3 cm. Guild mark and craftsman's mark ('HB') from Augsburg (Rosenberg, Vol. I, 3rd ed., No. 536). Related is another nautilus, also as a crowned swan and with hinged wings, previously in the collection of Karl von Rothschild (*cf.* F. Luthmer, *Der Schatz des Freiherrn Karl von Rothschild*, Frankfort 1883, Pl.18).

objet de vertu, in the creation of which the overcoming of technical difficulties was of the utmost significance. The rise and expansion of the middle class in the eighteenth century caused a change in the sociological conditions controlling the goldsmith: the single artistic personality and the 'unique' work gave place to the more anonymous production of the great organised workshops catering for the new demands.

An important part of Late Renaissance ornamental and table ware was formed by the enamelled ware from Limoges. The two salt-cellars here reproduced in colour (No. 5) are distinguished by their gay, bucolic decoration, expressing a delight in the revival of the sensual joy of ancient Rome. The pictorial and decorative motifs are in opaque coloured enamel against a background of black relieved by gold ornament, and combined with the opaque enamel are notes of translucent blues and wine-reds giving the effect of precious stones. Inside the bell-shaped bases are the initials *I.C.*, referring to Jean I. Courteys (Courtois), a member of an extensive family of artists of Limoges, whose activities can be traced from 1545 to 1586. Characteristic of Courtey's art is the lively effect of the coloured enamel enriched by translucent colours, together with a consummate craftsmanship.

A typical vessel form of the princely collections of the sixteenth and seventeenth centuries was the 'nautilus', which incorporates an actual shell, that 'wonder of Nature', as the basis of the design. A fine example is the eagle nautilus by the Constance master Jacob Frick of about 1600. (Nos. 1 and 2). The attractive rose-coloured shell stands on a chased, bell-shaped base and cast baluster stem, or 'nodus'. Especially impressive is the eagle's head and neck, which rests on the shell turned towards the lid. The lid is crowned by a *hortus conclusus* of flowers and fruit.

A further example of a nautilus in the form of an animal is the swan goblet, Augsburg work of the first half of the seventeenth century (No. 3). The shell, decorated with foliage cut in flat relief, is interpreted by the goldsmith as the lower part of the body; the feet, wings, neck and head being formed by the silver-gilt mount, the hinged wings acting as a lid. The often hidden symbolic meaning of such animal vessels usually referred

4. The guild and master marks on this nef indicate that it was the work of the active Nuremberg master, Esaias zur Linden, about 1620.

Height 29·5 cm. Previously in the collection of Ole Olsen (*cf.* H. Schmitz, *Generaldirektor Ole Olsens Kunstsamlinger I*, Munich, n.d., No. 199).

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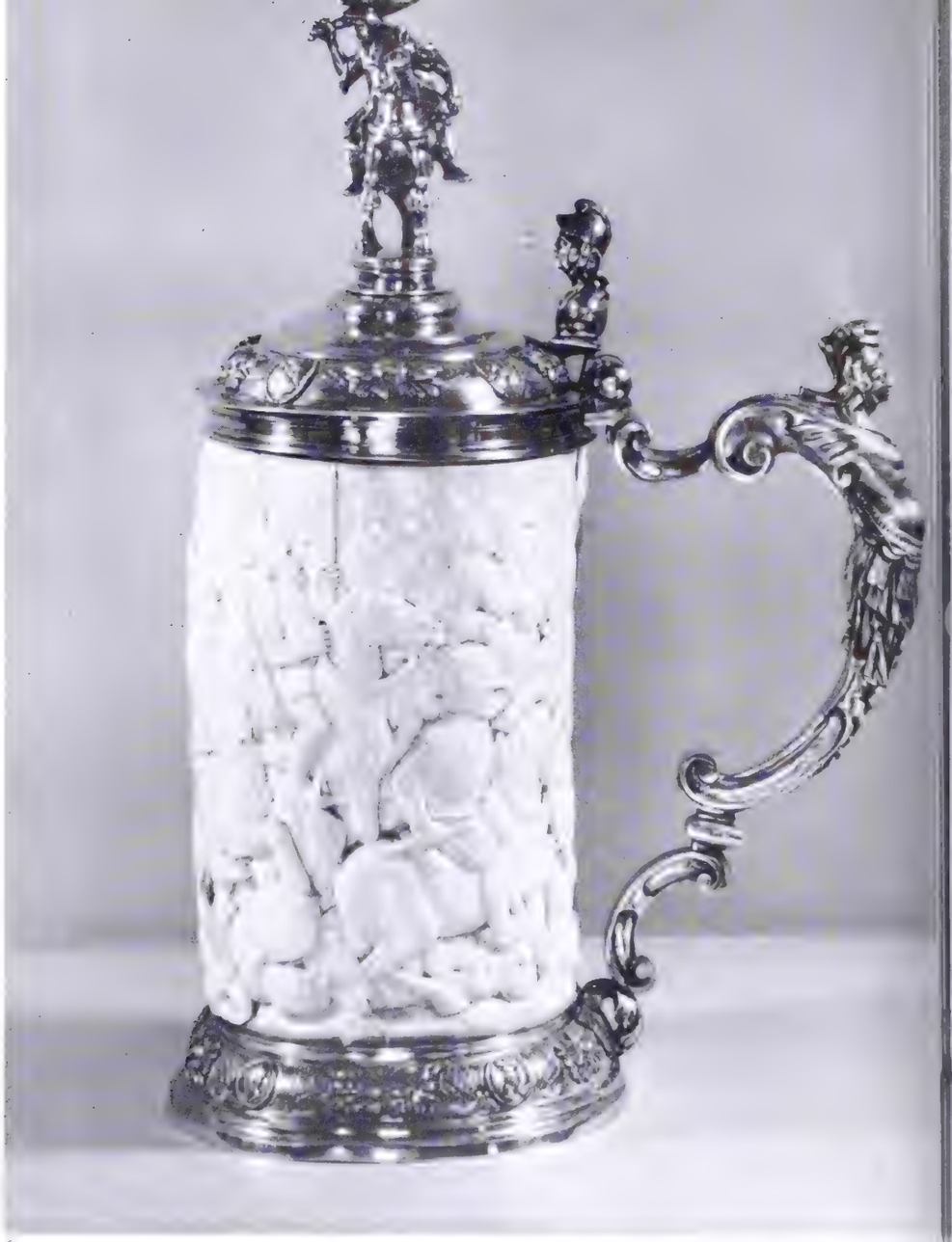
5. An important pair of Late Renaissance salt-cellars by Jean I. Courteys; Limoges, about 1560. The pictorial and decorative motifs are in opaque coloured enamel against a background of black relieved by gold ornament. Combined with the opaque enamel are notes of translucent blues and wine-reds, giving the effect of precious stones.

Height 15.8 cm. Previously in the collection of Baron Albert von Goldschmidt-Rothschild (Sale, Ball-Graupe, Berlin 1933, No. 73). Jean Courteys is best represented in the Louvre. Very closely related is another salt-cellar, also with monogram, previously in the collection of Max von Goldschmidt-Rothschild (Sale, Parke-Bernet, New York 6.12.1958, No. 33).



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to the person for whom the object was made, but today it is only by some rare chance that the meaning is evident.

Frequently to be found among the table ornaments of the wealthy merchant companies was the goblet in the form of a ship (*nef*). The guild and master marks on the silver galley, here reproduced (No. 4) indicate that it was the work of the very active Nuremberg master, Esaias zur Linden, of about 1620. A very similar ship, also mounted on wheels and clearly from the same workshop was once in the collection of Karl von Rothschild.[1] Both are galleys complete with rigging, mast and full-blown sail, and flag. The crew consists of numerous, small cast figures. The sides of the ship bear a chased decoration representing waves and a Cupid riding astride a dolphin. The spout is in the form of a dragon's head on the prow of the boat. On the stern is an ornamental handle.

A clear expression of Baroque *joie de vivre* are the numerous preserved examples of silver-mounted ivory tankards. The example here seen, with silver-gilt mounts, bears an Augsburg guild mark of about 1685, and the initials *AG*. These probably refer to Adolf Gaap (No. 7). The chased decoration endows the mount with a very lively character. Round the ivory body of the vessel runs a battle-scene in high relief. The ivory putto on the lid reflects a type going back to the sixteenth century and is a caricature of Mars. The combination of rich decoration with finely balanced and articulated forms is characteristic of the Augsburg goldsmith.

Especially remarkable is the 'Roman' rider on horseback, the crowning feature of another ivory tankard with silver-gilt mount produced around 1730-40. (Nos. 6 and 8). This particular rider on a prancing horse, one of many variations on a theme which finally goes back to Leonardo da Vinci, is very closely related to an ivory figure in Schloss Ansbach attributed to Ignaz Elhafen.[2] In the eighteenth century, figures of such energy and vitality, introduced as part of an ornamental ensemble, became progressively rarer.—E.St.

Photography; Nos. 3, 4 and 5, the Author; Nos. 1, 6, 7 and 8, Alice Bommer, Strasbourg.

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6. Ivory tankard with silver-gilt mounts by Ignaz Wilhelm Dermer, Vienna, about 1730-40.

7. The silver-gilt work mounted on this ivory tankard was probably by Adolf Gaap. Augsburg, about 1685, since it bears the signature 'AG'.

Height 21 cm. Guild mark (Rosenberg, Vol. I, 3rd ed., No. 182) and craftsman's mark (Rosenberg, Vol. I, 3rd ed., No. 643). Previously in the collection of James de Rothschild (*cf* E. A. Jones, *A Catalogue of the Objects in Gold and Silver . . ., Collection of the Baroness James de Rothschild*, London 1912, No. 3).

8. Detail of the Roman rider surmounting the lid of No. 6.

Height of the tankard 40 cm.; height of the figure 10·8 cm. Guild mark from Vienna (Rosenberg, Vol. IV, 3rd ed., No. 7856) and craftsman's mark ('WD', *i.e.*, Ignaz Wilhelm Dermer. *Cf.* Viktor Reitzner, *Alt-Wien-Lexikon*, Vol. III, Vienna 1952, No. 598).

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Lady Julia Calverley: Embroideress Part 1

By George Wingfield Digby

AT Wallington, in the Middle Marches of Northumberland, two important embroideries are preserved in splendid condition, both signed by Lady Julia Calverley. The first is a set of ten large wall-panels (Nos. 1—6), one of which is signed and dated 1717 (No. 3). The second, a six-fold screen embroidered in tent stitch and dated 1727, will be the subject of a second article to appear in the next issue. Both these embroideries represent quite a sizeable undertaking and both are excellent examples of the best taste of the period of George I. The large wall-panels adhere fairly closely to the proven traditions of European textile design, although an exotic note, reminiscent of many of the later crewel-work bed hangings, may be detected in them; whilst the design of the screen is admirably translated from good engraved models, as will be shown. What makes these embroideries of special interest, beside their exceptional quality, is the documentation and the very full family history which can be related with them. This is here published for the first time.

Lady Julia Calverley is the direct ancestor of the Trevelyan family which has lived at Wallington from 1777 to the present day (Sir Charles Trevelyan, elder brother of G. M. Trevelyan, the historian, gave the property to the National Trust in 1941). Her husband, Sir Walter Calverley, was the reputed prototype of Addison's Sir Roger de Coverley, and in his Diary, under 27th February, 1716, he noted the completion of his wife's needlework after three-and-a-half years' labour. The screen was seen and noted by Arthur Young in his *Six months Tour of the North of England* in the year 1768–9. And in the Account Books at Wallington there are entries under January, 1755, for the transport of both embroideries from Esholt Hall, the seat of the Calverley's, to Wallington, which had been inherited from her father, Sir Walter Blackett, by her son Sir Walter Calverley Blackett in 1728.

The ten needlework hangings are fitted into the walls at Wallington as rigid panels by means of carved framing of contemporary date as can be seen in Nos. 1 & 2. These give some impression of the scale on which they were conceived and worked. One notices in these colourful embroideries a profusion of lush foliage and a waywardness of leaf and branch which, together with the exotic birds and the mounds from which the tree-like stems spring, remind one at first sight of Indian painted cottons and embroideries. Yet a closer scrutiny shows a formal structure in the design and an adherence to scale which is dictated by the European tradition of decorative composition. It insures that these panels could dominate an elegant eighteenth-century room and yet not be out of key with the other fittings, furniture and ornaments. If they hinted at the novelties of art imported from India, China and Japan, this was typical of those times of expanding trade, and in keeping with the Oriental porcelain and lacquer already in most well-to-do houses. Moreover Indian 'chintz' had been fashionable as a dress material since the last decade of the seventeenth century.

But before discussing the affiliations of these designs, it will be best to establish the historical facts recorded about these embroideries and to clarify the family connections of Julia Calverley with Calverley itself, Esholt and Wallington.

Julia Calverley was born in 1686, eldest daughter and ultimately heiress of Sir William Blackett, 2nd baronet, a wealthy Newcastle businessman with interests in shipping, collieries and lead mines. Second son of a wealthy father, the 1st baronet, he was created a baronet in his own right in 1684, and a year or two later he bought the Wallington estate (his principal house was in Newcastle) from Sir John Fenwick. This former owner of Wallington was connected in a curious way, through his famous

1. One of ten wall-panels at Wallington, Northumberland. Each measures 9 ft. 6 ins. high by 35 ins. wide.

2. Another Wallington panel, which again shows the scale of the work.

3. Detail of a panel where, at the top can be seen '1717 Julia Calverley'.

horse 'White Sorrell', with the death of King William III, which is worth mentioning here. 'Tradition declared that Sir John Fenwick was the chief adviser to Charles I in relation to his stables, and was the first to produce the pure-bred British racehorse' (writes Sir Charles Trevelyan in his privately printed book on Wallington). Certainly it was on the rich pastures of Wallington that White Sorrell and his forbears were reared. When, on a charge of plotting to assassinate William III, Sir John Fenwick was put to death in 1697, the King confiscated his famous horse. Sir John, though a commoner, was accorded the privilege of being beheaded rather than hanged, owing to the intercession of his powerful relative, the Earl of Carlisle. But by means of White Sorrell he obtained an unlooked-for revenge. The King, who to the end enjoyed a fast gallop, had a bad fall from this horse in the park at Hampton Court; it was said on account of a molehill. He died as a result of this fall.

Sir William Blackett pulled down the old Castle and dwelling at Wallington in 1688, the year of the 'Glorious Revolution', and rebuilt it as a fine country mansion in Cambo stone. A Whig, like the Duke of Devonshire who began the building of Chatsworth in this same year, Sir William Blackett, though a member of Parliament, reserved his main energies for his business interests and the jovial hospitality for which he had a reputation. John Adamson refers in his poem *Cheviot* to:

'The wine of Wallington old songsters praise
The Phoenix from her ashes Blacketts raise.'

Moreover Sir William, apart from his lavish table and cellar, had a 'fine family of daughters who, by their good looks and the reputation of their dowries, kept their father's drawing-room filled with eligible suitors'. These daughters all married men of wealth, fashion, or learning and their portraits, all of a size, still hang at Wallington. Such was the family in which Julia, the eldest, was raised. On the death of her brother in 1728, the third Sir William Blackett, who took a far from glorious part in the Jacobite rising of 1715, she became her father's heiress. Wallington passed to her son Walter, who took the name Calverley Blackett; he succeeded to his father's baronetcy in 1749.

To return to Julia: in 1706, aged twenty years, she married Walter Calverley, who was created a baronet in 1711. The Calverleys had been Lords of the Manor of Calverley in Yorkshire

4. Detail, Wallington panel.

5. Detail, Wallington panel.

for six hundred years; greatly impoverished by fines under the Commonwealth, Walter's father had died in 1691 still struggling to maintain his estate. The son, aged almost twenty-two at his succession, managed his affairs both thriftily and wisely. By the time of his marriage his debts were settled and he was in a position to build a fine country house in place of the rambling old Priory of Esholt, which had come to the Calverley's through Walter's mother. Esholt Hall, or New Esholt as it was first called, was finished shortly after Julia took up residence there with her husband. It shows affinities of style both with Wallington and with Bierley Hall (near Bradford) the seat of his friend, Dr. Richardson, a keen botanist, whose influence was to be seen in the gardens and in the forestry of the Esholt estate. Sir Walter and Lady Calverley lived together for thirty years at Esholt, during which time the family fortunes (enriched by the Blackett marriage) were steadily improved. There are accounts of Sir Walter Calverley in John Straker's *Memoirs of Sir Walter Blackett* and in the Rev. Henry Stapleton's *Memorials of Calverley Church* (c. 1913). He appears to have been the best type of country gentleman, Justice of the Peace, Magistrate, and, for some years, Deputy Lord Lieutenant of the West Riding. A further consideration of his life and character and the tradition that he was the model for Sir Roger de Coverley of *The Spectator*, will, however, appear in the next article.

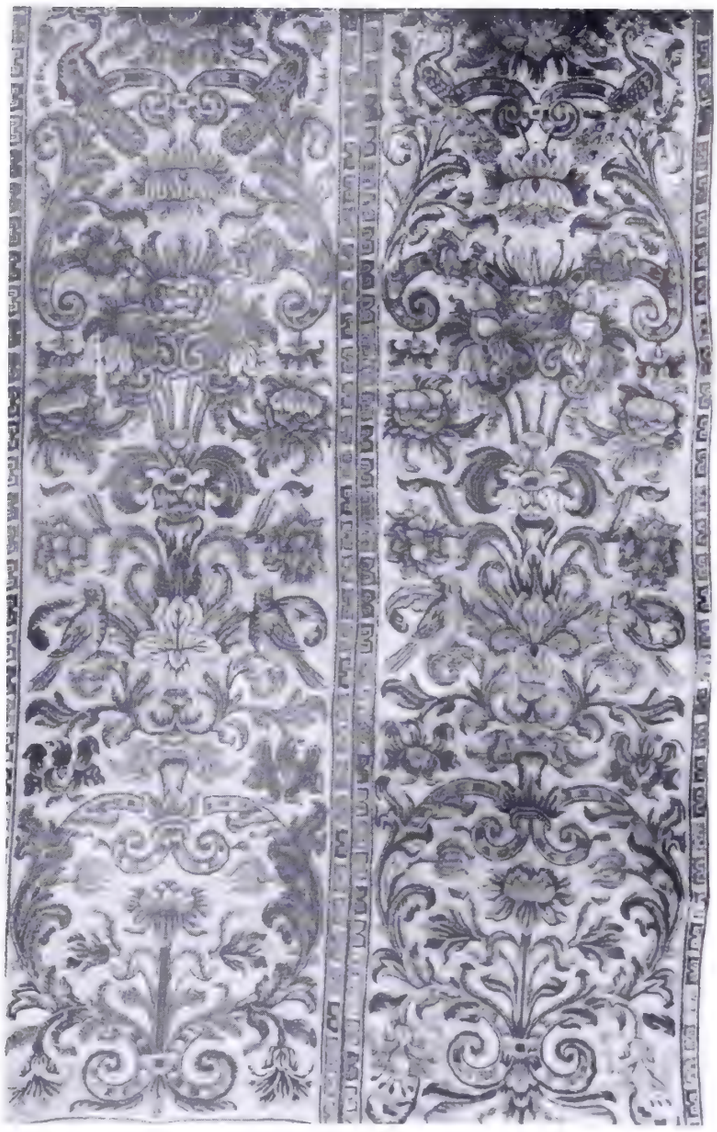
Among his several commendable qualities, Sir Walter kept a Diary or Memorandum Book (published by the Surtees Society, 1886). One particular entry, under the date 27th February, 1716, must now concern us. It reads: 'My wife finished the sewed work in the drawing room, it having been three years and a half in the doing. The greatest part has been done with her own hands. It consists of ten panels'. This entry undoubtedly refers to the wall-panels now at Wallington. That these ten large hangings (9 ft. 6 ins. high and 35 ins. wide) could have been worked in three and a half years seems extraordinary. But the interesting part of the entry is the tacit assumption that Lady Calverley was helped in her work by her attendant ladies. One must surely treat as laudatory exaggeration the insistence that 'the greatest part has been done with her own hands'. She must certainly have been assisted in the actual working of the embroidery by at least five or six helpers in order to accomplish such a task in the stated

6. Detail, Wallington panel.

7. Genoa velvet, woven in three colours; second half seventeenth century. H. 4 ft. 6 ins. W. 22 ins.

time. Hers must surely have been the initiation in procuring and choosing first-rate designs, the judgement in selecting colours and materials, the zest in inspiring the work and carrying it through to achieve the highest aesthetic standards for domestic needlework. As to the designs, these must have come from one of the best firms of upholsterers and cabinet-makers, who were in touch with first-rate designers as eighteenth-century records show, and it is probable that the Calverleys may have selected the designs in London, where Sir Walter is known to have paid fairly frequent visits.

Worked in wool on canvas, with some silk, in tent stitch, on a white cotton ground in cross stitch (the white cotton yarn is thick and lustrous), the composition of these panels is based on the formalities of traditional European designing for large wall or curtain hangings. The composition is, however, leavened with a lively sense of the exotic and it takes full advantage of the freedom from exact repetition which is enjoyed by needlework over the products of the shuttle loom. The panels are either composed as a symmetrical pattern, or are loosely asymmetrical. The symmetrical composition (Nos. 2, 3 & 4) shows more clearly the formal European textile tradition; this pattern derives from the sumptuous Genoa velvets, woven in three or four colours, which were used on the walls of Italian palaces in the second half of the seventeenth century, and as curtains for the best beds in the wealthiest English houses far into the eighteenth century. Compared with the earlier High Renaissance and Baroque velvets, damasks and appliqué hangings for walls, these Genoa velvets admit rather more naturalistically drawn floral forms, and more sinuous and serrated leaf-forms, whilst preserving a symmetrical arrangement of palmettes within compartments formed by scrolling stems (No. 7). The Calverley embroidery takes far greater liberty in spreading out these stems, in varying the leaf and flower forms, and in reducing the central palmette so that it becomes merely one among many flowers, all of approximately equal size (Nos. 2 & 3). The Italian embroidery illustrated in No. 8 shows another interpretation of the same classic theme for wall decoration. Although looser in form than the velvet, it is a generation earlier than the Calverley panels and much more formal, despite the Oriental birds. (This pair of panels is part of a set, worked entirely in silk in tent and Gobelins stitches on a yellow ground in Hungarian stitch.)



8. Italian embroidery in silks on canvas; second half seventeenth century. L. 6 ft. W. 4 ft. (approx.).

9. Indian painted cotton, Coromandel Coast; second half seventeenth century. L. 5 ft. 10 ins. W. 2 ft. 10 ins. (approx.).

The asymmetrically composed panels (Nos. 1, 5 & 6), with their tree-like stems rising from a base of mounds or hillocks, recall English crewel-work embroidery and the Indian painted cottons or palampores which inspired them. But Mr. John Irwin's recent documented studies of the Indian cottons (*Journal of Indian Textile History*, Numbers 1—3) and of the origins of the 'oriental style' in English crewel-work (*Burlington Magazine*, Vol. 97) have shown the complicated pattern of influence and counter-influence from East and West at play in this 'oriental style'. He has quoted the East India Company referring to 'a great practice of printing large branches for hangings in rooms' in England in 1669 and asking for these to be copied in India, and he cites evidence of the sending of samples or 'musters' from London to be copied there. One design actually exists rendered in England as crewel-work and in India as a printed cotton and also as an embroidery. Moreover, Mr. Irwin's researches undoubtedly lead to the conclusion that most of the crewel-work bed-hangings, especially the multi-coloured ones, are considerably later in date than has been supposed hitherto. The curtain illustrated in No. 11 is actually dated as late as 1755. In its 'oriental' features it bears some comparison with the asymmetric Calverley panels despite its looser and inferior style and the intrusion of incongruous elements, which are out of scale.

Thus, whilst the Calverley panels admittedly show a certain oriental influence, this is far less direct and also less contemporary than one might assume. Hillocks, or mounds, are found at the base of stylised tree-forms in Elizabethan embroideries (at Hardwick, for instance) and are developed as a convention of designing in Jacobean embroidered pictures. Stems and tree-forms with exaggerated foliage are a common motif of Elizabethan embroidery, and this motif is used in the Warneford and in the Mary Hulton cushion covers (Victoria and Albert Museum). The obvious Western source for this favourite type of pattern is the Verdure tapestries of the Netherlands, which, during the whole of the sixteenth century, were a much used decoration for the walls of rooms. Verdure or 'forest' tapestries displayed the greatest variety of fanciful and fantastic foliage and floral forms, often interspersed with birds and animals, both native and exotic. Also, landscape scenes were not infrequently introduced: but at the top of the hangings, not at the bottom as in

10. Indian cotton embroidered in silk, Gujerat, circa 1680. L. 4 ft. W. 2 ft. 9 ins. (approx.).

11. Crewel-work curtain in coloured wools, one of a set dated 1755. L. 7 ft. 2 ins. W. 4 ft. 5 ins. (approx.).

the later Indian textiles and in crewel-work. No. 12 serves to illustrate a typical, though somewhat repaired, example. When these 'forest' tapestries gave place to landscape verdures in the seventeenth century, their influence continued to be seen not only in small scale embroideries, but in needlework wall-hangings such as the panels from Hatton Garden (Victoria and Albert Museum) and also in wall-papers. This accounts for the 'practice of printing large branches for hanging in rooms' referred to by the directors of the East India Company.

It would be possible to show further links in this chain of Western influences from which the designs of the Calverley panels derive. But it is sufficient here to suggest this source, alongside the more rigid tradition of shuttle-loom designing for wall-hangings. In the same way, the influence of Indian painted cottons and chintzes should not exclude recognition of the older chinoiserie (and influence from Persia) which had frequently flavoured embroidery design since Elizabeth's reign. The Calverley wall-panels are both traditional and yet sensitive to the taste of early Georgian England.

Note: Illustrations 1-6 are from Wallington, 7-11 from the Victoria and Albert Museum.

12. Verdure or 'forest' tapestry, Flemish, sixteenth century. H. 10 ft. W. 5 ft. 9 ins. (approx.).

A Terracotta Bozzetto by Bernini

TERRACOTTA bozzetti by Bernini are rarer than his marbles and a bare three dozen are accepted by Professor Rudolf Wittkower in his recent catalogue of the master's oeuvre. Many others must have been made; for it was Bernini's practice to model separate bozzetti for every detail and figure of his larger works and he also, on occasion, provided bozzetti for his assistants to render into marble. The charming and vivacious terracotta of a kneeling angel, belonging to Mr. R. A. Lee of Hampton Court and here reproduced at right below, for the first time, probably belongs to the latter category and was used by Bernini's studio assistant Giuliano Finelli when carving the two angels on the high altar of S. Agostino in Piazza Navona at Rome. These angels were the first of Bernini's commissions to have been executed by an assistant and the bozzetto is therefore of great historical interest, quite apart from its intrinsic value as a work of art. It was until recently in the collection of the well-known Florentine collector and connoisseur, the late Charles Loeser.

It appears that the commission for the S. Agostino altar was given to Santi Ghetti, as architect, and to Bernini as sculptor. Work began in 1626 and ended on the 2nd April, 1628. Contemporary documents, as well as such reliable sources as Baldinucci and Passeri, support the attribution of the angels to Bernini who must therefore be presumed to have made both drawings and bozzetti; some small and some, perhaps, full-scale. Passeri relates that he subsequently handed the execution of one angel to Giuliano Finelli and of the other to his brother Luigi. In the end, however, Finelli executed both marbles (See Wittkower: *Gian Lorenzo Bernini* (London, 1955) p. 188). Bernini evidently revised his composition and reversed the angels after making the bozzetto here illustrated (refer also to page xxxi) which relates to the left-hand and not the right-hand angel as executed in marble.

Pressure of work on other commissions, notably that for the Baldacchino of St. Peter's, on which Bernini was employed from 1624 onwards, was no doubt the reason for his failure to carve the S. Agostino angels himself. And it is interesting to note how close in facial type as well as in handling, especially as regards the draperies, this bozzetto is to the bronze angels above the columns of the Baldacchino. Indeed, it would be tempting to suggest that the same model posed for all these figures were it not that several others, some of which date from as many as forty and fifty years later, bear the same strong family likeness. Certain figures in the Glory of the Cathedra Petri, for example, and even more strikingly the two over life-size gilt-bronze angels on the altar of the Cappella del Sacramento in St. Peter's, executed in 1673 and 1674, bear distinct affinities with the S. Agostino angels of half a century earlier. The span of Bernini's career was one of the longest in the history of art. More revealing, however, is a comparison between the bozzetti for these two altars. No fewer than nine terracotta models for the altar of the Cappella del Sacramento survive (all in the Fogg Art Museum at Cambridge, Mass., one of which is seen below, left). The modelling of these is, as might be expected, somewhat firmer and more robust than in the earlier bozzetto. Also, the arrangement of the limbs and rippling draperies is more subtle and dynamic, while the tilt of the heads, gestures of the hands and whole conception of the figures expresses that spiritualization which characterised Bernini's late works. But the S. Agostino bozzetto has greater lightness and sense of movement and conveys with astonishing immediacy the vigour and exaltation of the artist's mind as he worked the clay, as well as that infectious delight in his technical mastery which typifies all his early work.

Two Fourteenth-Century Calvary Groups in West Sweden

By Aron Andersson

THE small, wooden country church at Tveta, situated in the southern part of the Swedish province of Värmland, contains a mediaeval Calvary Group of great beauty and remarkable workmanship (Nos. 1-4). This group, and also a figure of a Holy Deacon (No. 5) which was clearly by the same master, apparently dates from the first part of the fourteenth century. The present church in Tveta is a seventeenth-century building, but several fittings—as, for example, a thirteenth-century baptismal font—give ample evidence that this church must have superseded an earlier structure on the same spot; the parish, in fact, being of some importance in the Middle Ages. We may thus assume that these wood carvings from the very beginning were intended for the small parish of Tveta. This is astounding considering the quality of the statues and their completely international standard. It is not known from where they came, but it was certainly somewhere far from Tveta: no doubt, to facilitate transport, only the figure carving was ordered from a foreign workshop, the crude and clumsy cross in provincial forms being added by a local craftsman. Possibly for the same reason it is only the Christ figure, which is made of oak (height 85 cm.), whereas the other figures are carved in a light, coarse-grained pine (height 125–130 cm.).

The figure of Christ corresponds to the High Gothic conception of the Crucified; the head is sunk towards the shoulder in death and pain, the mortified, emaciated body is deeply hanging from arms as thin as those of a spider. The narrow face makes a deep effect, the half-closed eyes droop towards the bridge of the nose, and the mouth is open in expiration with the bearded chin fallen on the breast. This ascetic face is framed by rich and broad curls of hair below the angular wreath of the crown of thorns, with its protruding spines. A contrast of the same poignant effect is afforded by the sharply modelled body and the exuberant, richly draped loin-cloth, arranged in softly swelling folds around the thighs and drooping on both sides in broad and twisted lappets almost to ankle-height.

Compared to the tense and violent expression in the rendering of the dying Christ (No. 1), the mourning Mary and John have an almost placid demeanour. In a quiet and column-like posture they are flanking the Cross with their heads inclined towards it. In spite of the different material and a deviating composition, these two figures are clearly carved by the same master-hand as the Christ. There are several details in the execution indicating this; as, for instance, the conventionalized treatment of the broad curls of hair, the exquisite modelling of the hands, and the sure feeling for bodily structure. There is a touch of worldly elegance in the simple fall of the garments. The slender stature of the figures is emphasized by a few, strongly protruding, perpendicular folds. Mary carries her mantle as a cover for the crown of the head, and its almost coquettish cut in a pointed flap can be seen on either side of the face.

There is a great delicacy of sentiment in the expression of these faces. Mary is holding her hands semi-folded, and her chin slightly resting on the finger-tips of her left hand (No. 3(b)). There are no wrinkles on the long, thin face, but the eyes are narrowed in suffering and the lips are pursed as if from suppressed weeping. The face of John (No. 4(b)) is broad and square with an angular jaw-bone, the broad mouth is distorted, and there are deep folds of sorrow on his youngish face, and the fingers of the right hand are raised to the cheek in a gesture of despair.

No doubt the expression of these faces must have been still more effective and moving when enhanced by the original mediaeval colouring. Practically all the mediaeval painting of the figures is gone, and some recent attempts to make up for this loss, can hardly be called successful. The few original traces of paint, however, give some indication of the mediaeval colouring of the group: Christ's hair dark-brown, the loin-cloth white with a gold edging and blue lining, the hair of Mary and John brown, Mary's mantle red with gilt edging and white fur lining, her gown pale-blue, John's mantle green with gilt edging, his tunic red with gilt edging and a blue lining.

Before examining the origin of this group we must consider the Holy Deacon (No. 5), who probably formed part of the same Calvary Group, and who was certainly ordered at the same time. Unfortunately both his hands, and whatever they held, are now missing. Thus he has to remain anonymous, even if the two most plausible alternatives of identification are St. Stephen and St. Lawrence. The elegant, pointed shape of the head has an affinity with the Mary, as does also the facial expression, with its slightly

1. This mediaeval Calvary Group, and a figure of a Deacon (No. 5), stands in Tveta church in the Swedish province of Värmland. It dates from the first quarter of the fourteenth century.

2(a)

2(c)

2(b)

3(a)

3(b)

2 (a) to 4 (b). Details of the figures seen in No. 1. The figure of Christ (85 cms. high) is constructed in oak, those of Mary and John (125 and 130 cms. high) in a light, coarse-grained pine. All are assumed to have been carved by the same master-hand. A few original traces of paint indicate the nature of the original colours of this group.

4(a)

4(b)

5(a)

5(b)

oblique, narrow openings of the eyes. The dalmatic falls in a few perpendicular folds, and its stiffly raised collar is beautifully proportioned to the slightly inclined head, resting on a strong neck.

Today this Calvary Group is placed on the south wall of the church, but in the Middle Ages, according to the general practice, it must have been positioned on the Rood Screen. However, the figures show little sign of having stood in such a high position. It seems as if the figures, on their arrival at Tveta, aroused such admiration that they were put in their places as carefully as possible with a minimum of damage.

No documents record the history of this Calvary Group, and the mystery of its origin can thus only be resolved on stylistic grounds. The peculiar character of these carvings stands out very clearly when comparing them with contemporary statuary in Sweden, which, in the main, is based on continental art influences, either French or German. This negative conclusion, and the geographical position of Tveta church in a part of Sweden where the connections with England, especially in ecclesiastical matters, were close and of long standing, gives a hint that the source of this particular shade of the international Gothic style should be looked for in England.

There are no Calvary Groups preserved in England from this epoch, owing to the wholesale destruction of mediaeval images at the Reformation and in Post-Reformation times. But a number of close parallels to the Tveta group can be found on the 'Crucifixion' pages of the sumptuous, illuminated manuscripts produced in Eastern England in the early part of the fourteenth century. In these English designs the international Gothic style reached an unsurpassed stage of aristocratic elegance and linear beauty. It is this art, with all its decorative refinement, which is so much reflected in the Tveta Calvary Group.

This particular rendering of Christ, thin and elongated to an extreme, can also be seen in East Anglian manuscripts of the period (an admirable example can be seen in the so-called Psalter of Robert de Lisle, Br.Mus. Arundel MS.83 f.132). The mourning couple of Mary and John in these manuscripts often show the same restrained expression of pain in quiet, graceful movements; an altogether aristocratic countenance in the moment of deepest despair. Mary and John are slightly turned towards the cross, but there is hardly a sign of the Gothic 'contraposto', which at this time played such an important part in continental figure composition. This lack of 'hanchement' and the relief-like conception of the figures may be singled out as specific features of English

6

5 (a). The Deacon, who probably formed part of the Calvary Group. A possible identification is either St. Stephen or St. Lawrence.

6. A second important Calvary Group, at Ör in the province of Dalsland. This is executed on a more monumental scale than the group at Tveta. It is said to have once stood in Skara Cathedral and to have come to Ör in the seventeenth century. An English East Anglian workshop has been suggested as its original provenance.

Gothic sculpture. In accordance with this figure conception the draping of the dress is simplified to a few dominating folds. Nothing breaks their perpendicular fall.

The English character of the figure-carvings at Tveta is so very distinct that it seems a highly probable assumption that the group might well have been imported from an East-Anglian workshop. How these pieces came to a small Swedish country church may perhaps be elucidated by a second Calvary Group from the same workshop. This is preserved in the country church at Ör, in the province of Dalsland.

This group (No. 6) has been grossly overpainted in recent times with a thick layer of oil colours, with the result that the impression it gives today does not do justice to the quality of the carving. It is executed on a more monumental scale than the one at Tveta, the cross measuring more than 4 metres in height. The cross is rendered as a symbolical Tree of Life with a climbing vine. At its foot there is a small scene showing the Entry of Christ into Jerusalem. The Christ figure is a fairly true replica of the one at Tveta, whereas the mourning figures are a little richer in their composition. Several details in the execution show that the Calvary Groups at Ör and Tveta emanate from the same workshop-tradition, but it is difficult to say whether they are the work of the same master-hand or not. The Tveta group seems to be the more refined one.

The group at Ör is much too monumental for a country church of this size. Today it is fixed on the south wall of the church, but it is evident from a number of foreshortenings, especially in the Entry scene, that it was originally intended for a place high above the church floor. There is every reason to believe the tradition that this Calvary Group came to Ör at the end of the seventeenth century when it was discarded from Skara Cathedral. The choir at Skara, which was erected in the latter part of the thirteenth century and which is now largely rebuilt, was designed on a purely English plan and was embellished with details of stone-cutting characteristic of English Gothic. The Ör Calvary Group must therefore have been an appropriate and admirable fitting in this choir.

Tveta church is in the diocese of Skara. Probably some affluent cleric at Skara, who enjoyed the benefice of Tveta parish and admiring the Crucifixion group in his Cathedral, decided to order a similar group for Tveta church but on a more reduced scale. Where in England this workshop was actually situated, we shall probably never know.

Photography: Henrik Hultgren, Bromma.

1

George Sandeman of Perth: Cabinet-maker

By Anthony Coleridge

IT is often tempting, when examining a piece of eighteenth-century furniture, to ascribe an article of high quality and workmanship to a London cabinet-maker, and to decry anything of coarser workmanship as being 'provincial'. There are, of course, exceptions to this, and the name of Robert Gillow & Co. of Lancaster comes most readily to mind. This celebrated firm delivered some fine furniture to Blair Castle, the seat of the Dukes of Atholl—or Atholl House as it was then called—between 1805 and 1819, as is shown by the original accounts. This article, however, is not concerned with Gillow & Co. but with another country cabinet-maker, George Sandeman, who worked in Perth during the latter half of the eighteenth century.

Sandeman (No. 1) was born in 1724 and on 27th June, 1747, joined the Wright Incorporation of Perth as an apprentice Wright.[1] He married in 1747 Jane Duncan of 'Seaside', probably in the village of Errol, and two years later, in 1749, we find him in London at the age of twenty-five.[2] He died in 1803 at Perth.[3] During this time he was presumably gaining experience with one of the leading London cabinet-makers after completing his apprenticeship in Scotland. Anyway, this visit to London, of however short or long a duration, was of vital importance to him, as he returned to Scotland steeped in the fine tradition of the leading craftsmanship of the time. In 1769, the extensive repairs and alterations which he had undertaken for the 3rd Duke at Dunkeld House, his other Highland Seat, were completed.[4]

Very little more is known of his life, but some interesting sidelights are thrown on his character by his letters to his daughter, Katherine, which are in the possession of his descendant, Mr. Robert Waterston of Edinburgh, to whom I am indebted for this information. In a letter of the 11th April, 1789, he complains about dull trade and intends to draw in his horns: not surprising, as his clients at this date must have been watching with horror the terrible events enacted in Paris. He then goes on to say: 'I am determined not to meddle with the country business except at Dupplin, being not only near at hand but of certain payment within the year'. Dupplin Castle, Perthshire, was the seat of the Earls of Kinnoull. He then continues by saying that he is thinking of selling up his business and dividing the proceeds amongst his family, but he is dissuaded from this by his wife who thinks it will be injurious to his health. He was clearly therefore still in trade when he was an old man.

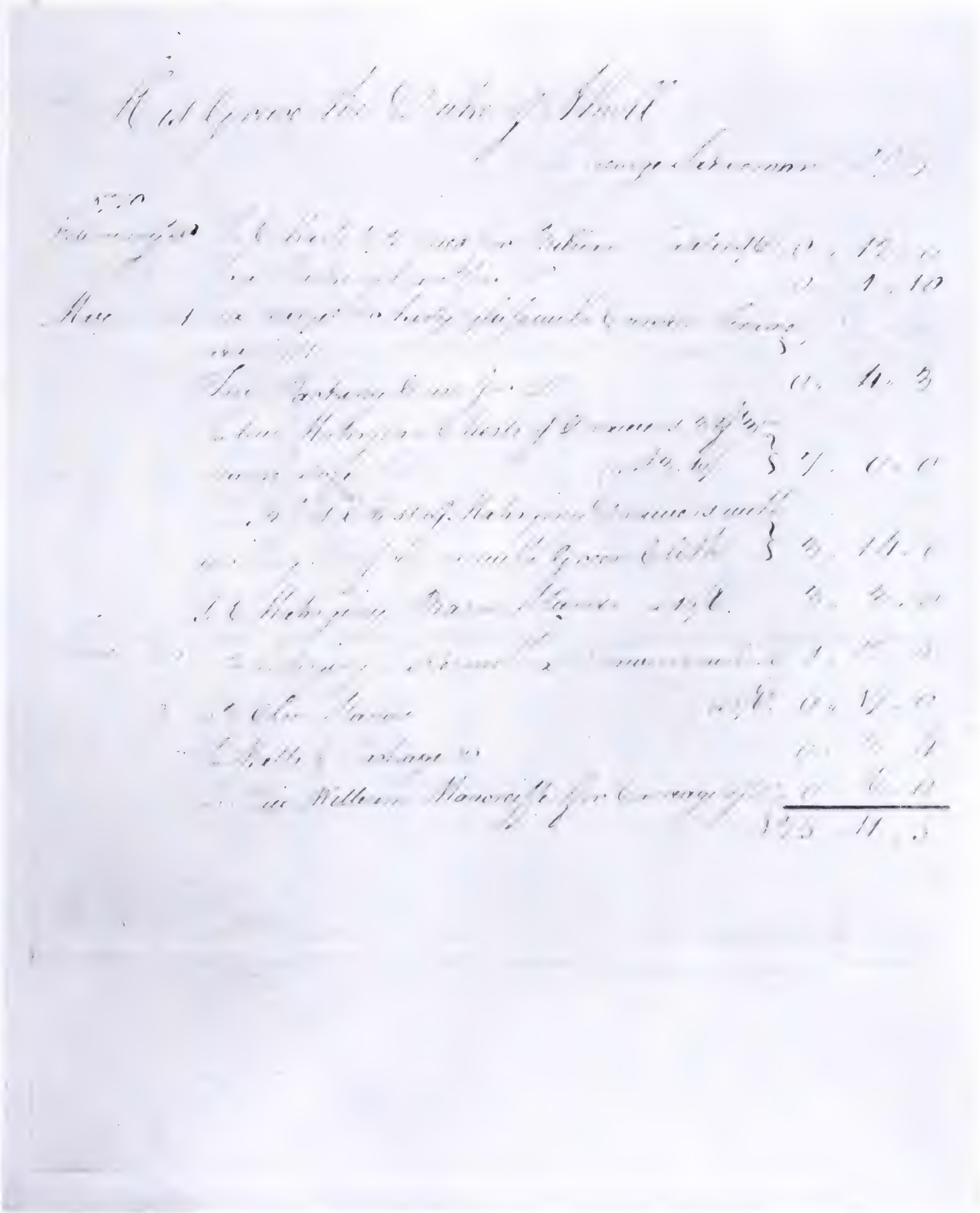
He had six children, and David George, of Springfield, Perth, the eldest son, born in 1757, may have inherited the family home. No other mention of an estate belonging to George Sandeman has yet been traced, but family tradition claims that he had business premises in Perth and a country house and saw-mill outside the city: and Springfield was in the parish of Scone a few miles from Perth. According to Penny's *Traditions of Perth* he was, in 1784, 'at the head of his trade and was a most industrious cabinet maker, very different from the prevalent type of wright. He possessed property in the Watergate . . . and also had a saw-mill on Annaty-burn, opposite the white dyke, and enjoyed the patronage of many of the country gentlemen and genteel families in the town'. The Watergate is one of the oldest streets in the centre of Perth. As Annaty-burn runs through Scone, it is possible that Springfield, which is also in Scone, may have been his home.[5]

Apart from a set of laburnum wood chairs belonging to Mr. Waterston, so far the only known examples of his work are at Blair Castle in Perthshire. These are of special interest because they are veneered with small strips of broom wood which have been cut from the common broom. Clearly, because of the size and nature of these bushes, the strips of veneer are extremely small, but this apparent drawback has been cleverly utilised, because the dark grained strips of veneer, not unlike zebra wood in colour, have been laid to form the most attractive geometric patterns.

It is fortunate that two of George Sandeman's original accounts have been preserved, one of which, dated 1770 (No. 2) and reproduced here for the first time, enumerates furniture of a normal nature such as a gilt looking glass, three mahogany chests of drawers and six mahogany basin stands, also some billiard

[1] I am indebted to Mr. A. M. Lamond, Clerk of the Wright Incorporation of Perth, for this information.
[2] Sandeman's letters in the possession of Mr. Waterston. See below in text.
[3] *The Scots Magazine*, Vol. LXV, p. 363; May 1803, under 'Deaths': 'At Perth, Mr. George Sandeman, aged 79. His relict and he were married 56 years nearly.'
[4] See under Sandeman, *Chronicles of Atholl and Tullibardine*.

[5] I am indebted to Mr. A. J. Tait, A.L.A., Perth City Librarian, for much of the above information.



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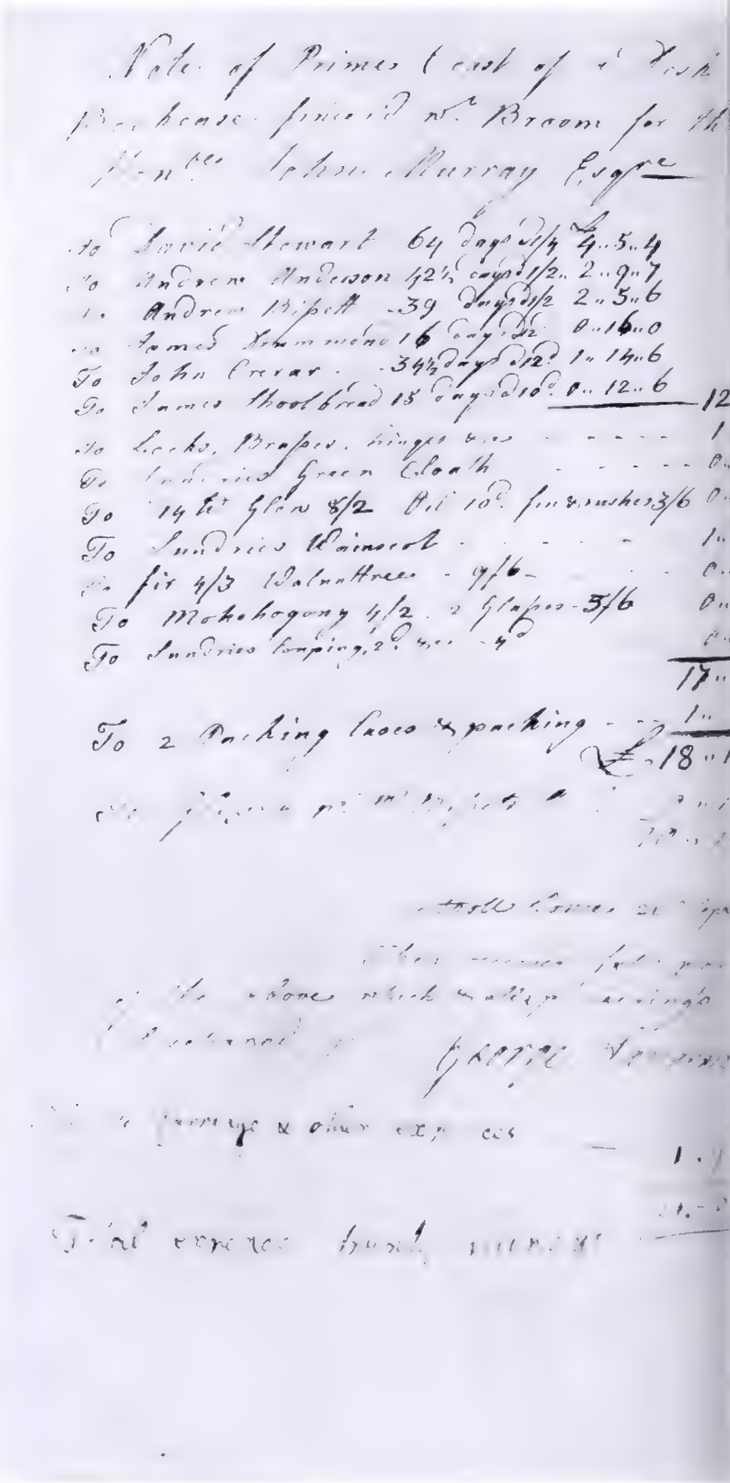
1 (left). George Sandeman (1724-1803), who in 1784 was 'at the head of his trade and was a most industrious cabinet maker'.
2 (above). An original account from Sandeman to the 3rd Duke of Atholl. This is dated 1770 and includes masts and cues for billiards.

3



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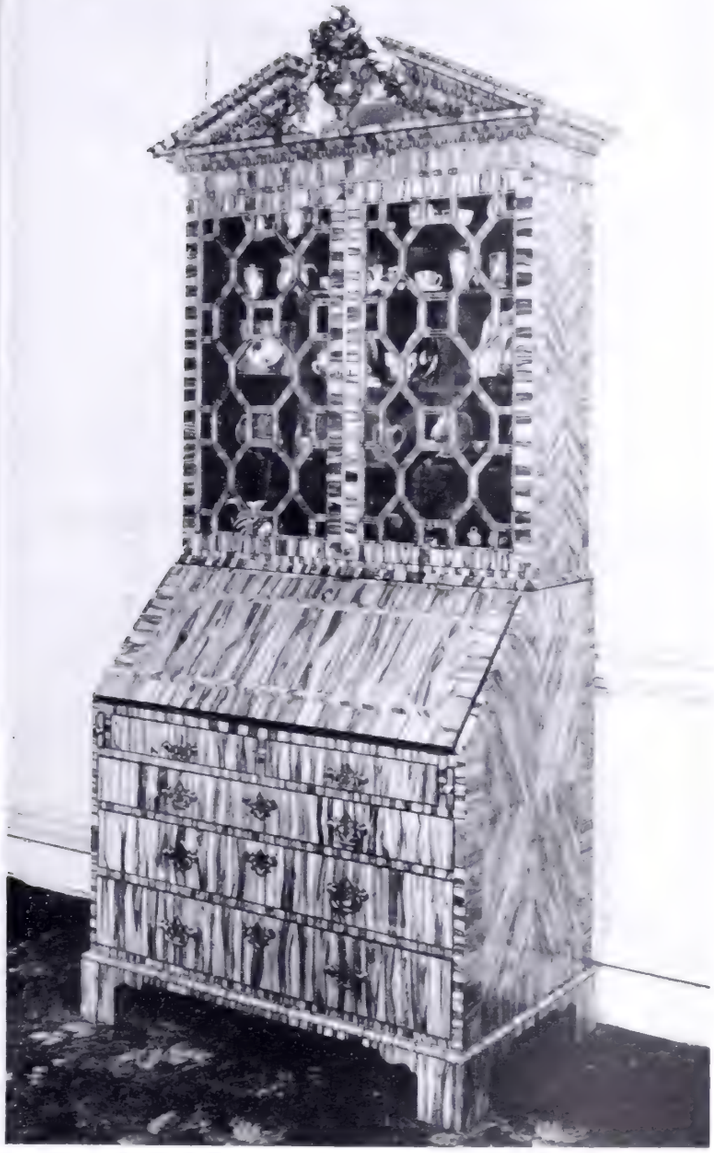
3. In 1758 James Murray, son of Lord George Murray the famous Jacobite general, endorsed an account from Sandeman to the Duke of Atholl for a bureau bookcase (No. 5): 'Plantaginet Cabinet'. 4. For wainscoting the bureau bookcase (No. 5) in 1758 Sandeman charged the Hon. John Murray £1 14s. 6d.

masts and cues.[6] The other, dated 1758 (No. 3), is for a bureau bookcase veneered in broom wood which James Murray,[7] to whom it was delivered, endorsed on the outer face of the bill as a 'Plantaginet Cabinet'. This was doubtless aptly so named because the broom or *planta genista* was the badge of the House of Plantagenet.

This extremely interesting bureau bookcase (Nos. 5 - 7) has admirable proportions. The contrasting strips of broom wood are veneered on to an oak carcass—the sum of £1 14s. 6d. was charged for wainscot as can be seen from the account (No. 4)—and its construction and dovetailing are of a quality in no way inferior to the finest craftsmanship of the day. The pediment above the latticed glass doors (Nos. 5 & 6) is centred by an urn of flowers with trailing garlands carved from solid broom wood. The bureau interior is lined with mahogany and the compartments are centred by a floral mirror glass panel (No. 7) which is en suite with two others hanging elsewhere in the castle. This conceals a small medal cabinet which is released by a concealed catch. The locks must have been renewed, since the present ones are stamped *J. Bramah* with a crown (Joseph Bramah was granted a patent in 1784). Through the courtesy of the Duke of Atholl,

[6] [illegible] of these can now be identified.

[7] James Murray (1734-1794) was the son of Lord George Murray, the famous Jacobite General.



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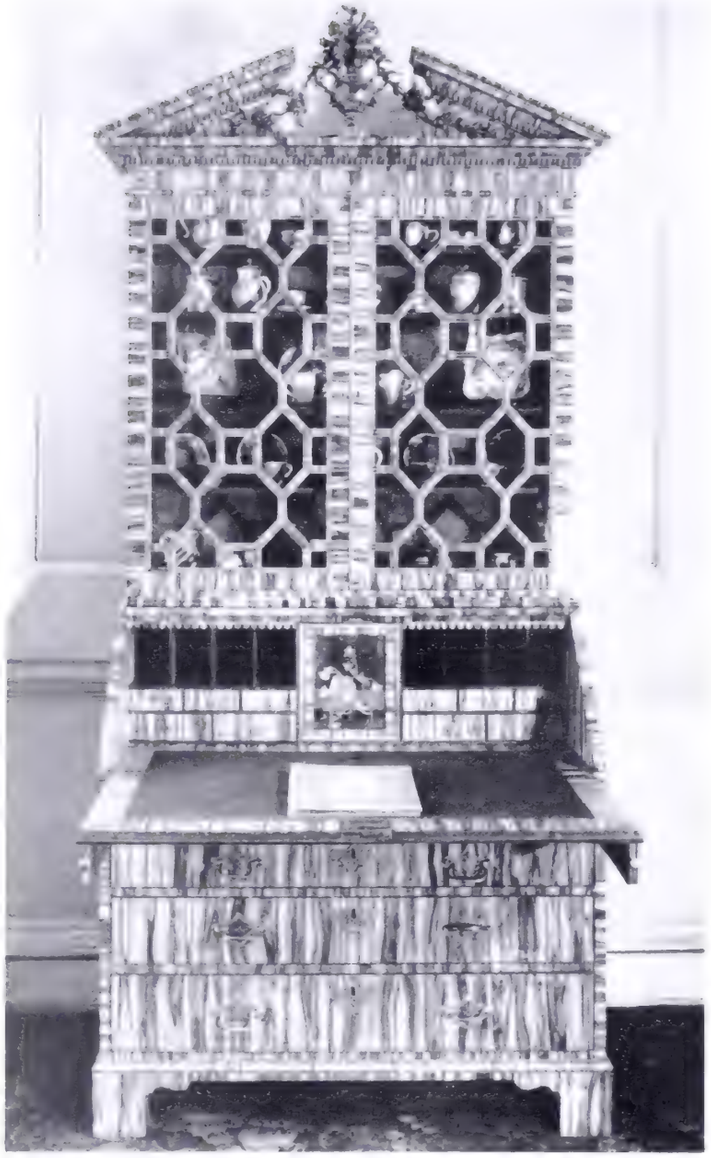

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5 & 6. George Sandeman's elegantly proportioned bureau bookcase, veneered in broom wood on an oak carcass. The pediment above the latticed doors is centred by an urn of flowers with trailing garlands carved from solid broom wood.

the original account (No. 41, dated 26th September, 1758) which is of extreme interest, is reproduced in detail below although, in some parts, paraphrased.

'Note of prime coast of a Desk and Bookcase veneered with Broom for The Hon. John Murray Esquire—

	£	s	d
To David Stewart, 64 days at 1/4	£4	5	4
To Andrew Anderson, 42½ days at 1/2	2	9	7
To Andrew Bissett, 39 days at 1/2	2	5	6
To James Drummond, 16 days at 12d.		16	
To John Crerar, 34½ days at 12d.	1	14	6
To James Shoolbread, 15 days at 10d.		12	6
	£12	3	5
To locks, brasses, hinges, etc.	3	1	6
To Sundries green cloath		12	6
To Glew 8/2, Oil 10d., fir and rushes 3/6		12	6
To Sundries wainscot	1	14	6
To Fir 4/3, Walnuttree 9/6		13	9
To Mahogany 4/2, 2 glasses 5/6		9	8
To Sundries 2d., &c. 4d.			6
	£17	12	4
To 2 packing cases and packing	1	3	4
	£18	15	8
To glazing		15	0
	£19	10	8

Atholl House, 26th September 1758'

7

It is probable that the other pieces of broomwood furniture at Blair, for which the bills are not extant, were also delivered by Sandeman, as it hardly seems credible that there should have been more than one craftsman making furniture in such an unusual medium at the same time and place.

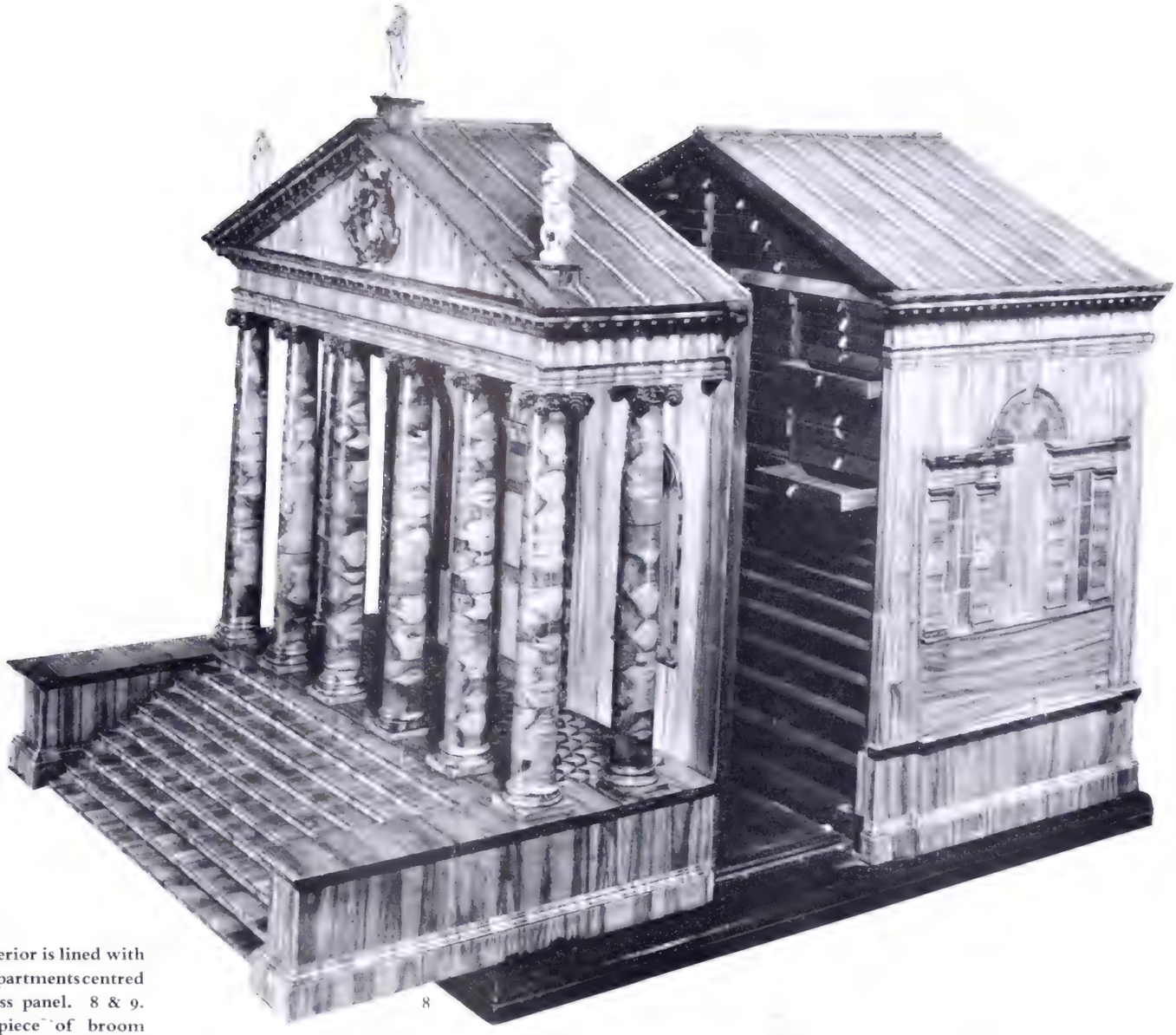
The first of these is a medal cabinet veneered in broom wood and of Renaissance inspiration. It is fashioned (Nos. 8 & 9) as a Roman Temple with Ionic columns and has a cube tesselated pavement and starred ceiling. It opens in the centre and divides on runners to reveal a mahogany interior with tiers of numerous small drawers lined with baize. The pediment is surmounted by three small seventeenth-century ivory statuettes (No. 8), probably of Venus, Neptune and a Satyr. These may have come from a Renaissance cabinet and were probably given to Sandeman to incorporate in his work. The account for this is lost, but there is a bill from a certain Cullen, dated 1771, in the sum of £1 19s. 6d. for 'polishing and repairing and fixing a new lock and key to a Temple Cabinet', so it must have been delivered prior to that date.

Another account for 5s. 6d. was sent in the same year by John McInnes for 'repairs to four Broom card tables, and a fire screen, glazing and etc.' Two of the four card tables remain and are of rectangular form with square tapered legs and block feet. They probably date from between 1760 to 1770. The pole screen has also survived, although extensively restored, and from its carved tripod support can be dated to about 1750.

The collection is completed by a set of four small circular tables, 17½ in. in diameter, which are banded in rosewood and have the triangular cusped platforms of the Regency period. As Sandeman died in 1803, they must have been almost his last achievement; unless his firm completed them after his death, or one of his competitors was commissioned to use this strange wood.

The reason why James Murray, and later the 2nd, 3rd and 4th Dukes[8] commissioned Sandeman to work in broomwood is not easy to apprehend, but it may well have been part of an experi-

[8] The 2nd Duke succeeded in 1724, the 3rd Duke in 1764, and the 4th Duke in 1774. The latter died in 1830.



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7 (left). The bureau interior is lined with mahogany and the compartments centred by a floral mirror glass panel. 8 & 9. Another interesting piece of broom wood veneered furniture at Blair Atholl is this medal cabinet fashioned as a Roman Temple.

ment to encourage local industry. There was much unemployment in the Highlands for several decades after the 'Forty-Five' and every effort was made by landowners to use the natural resources of their estates.

For example, the 4th Duke of Atholl, who was unusually interested in forestry, encouraged craftsmen to incorporate woods and other materials indigenous to the locality in their work. In 1814 he commissioned George Bullock of Liverpool to deliver him a pair of commodes, veneered with larchwood from his plantations and surmounted by the locally quarried marble from Glen Tilt. Whatever motives may have led to this choice of wood, the fact remains that a cabinet-maker flourished in Scotland during the latter half of the eighteenth century who had the inherent skill successfully to combine what appears to be a most difficult and unrewarding medium with the highest craftsmanship of that exacting age; producing at the same time furniture which, if of a bizarre nature, yet had great taste, beauty and good proportions.

Photography: Ideal Studio, Edinburgh.

I am deeply indebted to His Grace, The Duke of Atholl, for all the help and encouragement that he has given me during the preparation of this article.

9

Archbishop Fernando de Vald

Some notes on a recently identified portrait

By Theodore Crombie

IT is not as widely appreciated as it should be that, during the last ten years, two important portraits by Velazquez have passed through the London art market. One, the full-length of Isabella of Bourbon from the Huth Collection and the virtual pair to the National Gallery's 'Silver Philip' has, regrettably, yet to receive official acceptance in England, despite new documentary evidence in its favour[1] and a recent authoritative opinion that it is 'essentially by Velazquez and the head his finest surviving likeness of the Queen.[2] The second portrait, that of Archbishop Fernando de Valdés y Llanos, now in the collection of Mr. Angus Bainbrigge (No. 3), has also, and on more than one occasion, suffered the vicissitudes of official rejection. It is encouraging that, in this instance, authority has proved less inflexible, and the picture has recently been exhibited as a genuine work by the National Gallery. The story of the identification and hypothetical reconstruction of this portrait, which is believed to be the fragment of a larger canvas, is an extremely interesting one. It has not hitherto been published in any detail.

The provenance of the Bainbrigge portrait of Archbishop Valdés, can be traced back to the collection of Sir David Wilkie, in whose sale at Christie's in 1842 it figured as a 'Portrait of an Abbot'.[3] According to Cunningham, Wilkie bought it in 1828 in Madrid from Don José de Madrazo, the artist and Keeper of the Royal Collection, together with two other pictures attributed to Velazquez.[4] In 1946 it again passed through the sale-room[5] into the art market, where it was bought in 1950, only a few weeks before his death, by Mr. Hugh Borthwick-Norton of Southwick, Hampshire, from whom it has descended to its present owner.

Rather surprisingly, in view of the existence in Spain of a bust copy and two larger, inscribed copies showing the hands, neither the identity of the 'Abbot' nor the possibility that the portrait might be a dismembered picture, of which another fragment was extant, appear to have been explored until after the second world war. In 1947, however, the Velazquez fragment in the Royal Palace at Madrid, consisting of the right hand of an ecclesiastic holding a paper inscribed with the artist's name[6] was noted to bear a close relationship both stylistically and spatially,

[1] *The Connoisseur*, May, 1958, pp. 238 ff.
[2] G. Kubler & Martin Soria: *The Art & Architecture of Spain & Portugal* 1500–1800 (Pelican History of Art) 1959, p. 259.
[3] Sir David Wilkie Sale, Christie's, April 30th, 1842, Lot 683, £13.2.6, bought by Simpson.
[4] A. Cunningham: *The Life of Sir David Wilkie* (1843), Vol. II p. 496. 'Signor Madrazo, a painter who deals, has in his house three fine specimens: a head of a Priest, a whole length of an Alcalde in black, with a duplicate of the Velazquez at Earl Grosvenor's of Don Balthasar on horseback . . .'
[5] From the collection of Sir George I. Campbell of Succoth, Bart. Christie's, July 19th, 1946 (20), as 'Genoese School'.

[6] Mayer No. 424. The fragment entered the Royal Palace in 1848 from the Salamanca Collection, and was then valued at 5,000 reales. The inscription on the paper reads 'Illmo. Señor Diego Velazquez'.

1. Archbishop Fernando de Valdés. A copy of a full-length portrait by Velazquez, of which Nos. 2 & 3 are believed to be fragments. Canvas, approximately 214 × 135 cm. ***Baronesa de Peña Collection, Madrid.***

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Velazquez

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2. 'The Right Hand of an Ecclesiastic'. Fragment of a dismembered Velazquez portrait. Canvas, 24 × 27 cm. *Royal Palace, Madrid.* The darker background above the document corresponds to the cloth in No. 1. 3. 'Fernando de Valdés y Llanos, President of Castile and Archbishop of Granada', by Velazquez. Canvas, 81 × 71 cm. *Angus Bainbrigge Collection.* 4. Rough pencil sketch made in 1948 by Mr. Sidney Sabin to illustrate the probable connection between Nos. 2 & 3, with a reference to the pose of Innocent X in the Doria portrait by Velazquez.

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5. Archbishop Fernando de Valdés. Student's copy after an original by Velazquez. ***Archbishop's Palace, Granada.***

to the Wilkie head and shoulders (No. 2). This theory was formulated by Mr. Sidney Sabin, whose rough pencil sketch, made at that time to illustrate it, he has kindly permitted me to reproduce here (No. 4). At that date Mr. Sabin was still unaware of the existence of the copies in Spain or of the identity of the sitter, whom he thought might be the 'Abbot Hipólito' mentioned by Palomino as having been painted by Velazquez in Rome in 1650.[7] In 1957-58, the Prado Museum and other Spanish authorities, at the instigation of the new owner, Mr. Bainbrigge, were encouraged to pursue the matter further, and the identity of the portrait was for the first time conclusively established by the emergence of two inscribed school portraits of Valdés: i.e. a three-quarter length in the Archbishop's Palace at Granada (No. 5), and a full-length in the collection of the Baronesa de Peña at Madrid (No. 1). *As a result of this new information, the Prado authorities agreed that the Bainbrigge bust was the original, or part of an original, from which these copies had been derived, and that it was an autograph work of Velazquez.* As is well-known, early in 1959 it was placed on loan exhibition in the National Gallery, to which it will return for six months after figuring in the recent exhibition of Spanish Art at Stockholm.[8]

The precise relationship of the 'hand of an ecclesiastic' at Madrid to the Bainbrigge portrait and to the other versions in Spain affords scope for further analysis which is now, it is understood, being undertaken by a leading Spanish authority.[9]

Two points, however, can be said to have emerged: (1) that a picture in the Barcelona Museum is a smaller copy of the Bainbrigge portrait after the latter had been dismembered; and (2) that the Madrid hand is very closely reproduced in the right hands of both the Granada and Peña versions, thus providing remarkable confirmation, ten years later, of Mr. Sabin's hypothesis. Indeed, the Peña portrait offers entirely new and striking testimony that the Madrid hand is that of Valdés; for in this complete copy it is shown partly against a pink table-cloth or prolongation of the curtain, traces of which are fully distinguishable, and in exactly the same relative position, in the background of the Madrid fragment.[10] Further scientific comparison and measurement, and the actual physical juxtaposition, of the hand fragment with its presumed torso, would, therefore, be of the greatest art historical interest, and it is to be hoped that this will eventually be possible.

The date of the Valdés portrait can now be closely established as a result of the identification of the sitter. The Archbishop died in Madrid on 29th December, 1639: so that both the Bainbrigge bust and the hand fragment must have been painted not later than that year. Stylistically, this date seems acceptable for both portions, as it accords with the trend of recent research to put back to the earlier middle period of Velazquez's *oeuvre*, certain works which, owing to their freedom of treatment, have hitherto been ascribed to the late forties or fifties.[11] As Miss Trapier has said of the almost contemporary (1638) portrait of the sculptor Montañés—a comment which might also apply to that of Valdés—'a comparison of the beautiful brushing of the flesh tones in the head with the equally skilful treatment of the heads in the surrender of Breda, seem to confirm rather than deny that Velazquez was painting in this free and masterly manner in the 1630's'.[12]

Discovery of copies of the complete portrait eliminates the theory, at one time advanced, that the Madrid hand belonged to the portrait of Cardinal Borja, now in the Metropolitan Museum. In this picture, of which there are several versions attributed to Velazquez, the left hand only is partially visible. Pantorba[13] discounted this theory on the ground that the Madrid right hand was that of a man much younger than 60, which was the Cardinal's age when Velazquez painted him. This, if true, would also apply to the Valdés portrait, in which the Archbishop is shown as an old man. Yet the hand is so freely painted that a precise physiological calculation of this kind is difficult to sustain. There can be no doubt at all that the Bainbrigge Velazquez is a cut-down picture, for the composition, and especially the proportions, indicate that it was originally a three-quarter or full-length. There are no signs of damage by fire, which is of certain significance as it has been suggested that the hand might be part of a canvas destroyed in the 1734 Alcázar disaster. There is as yet, therefore, no concrete evidence as to when or why it was dismembered; though the existence of the early Barcelona copy points to mutilation very soon after it was painted. The further research now being pursued may, it is hoped, help to elucidate this and the remaining problems surrounding this remarkable new Velazquez discovery.

[7] A. Palomino: *Museo Pictórico*, iii, p. 337.

[8] [illegible] The Wilkie provenance is not stated.

[9] I understand that Señor Juan Ainaud de Lasarte, Director General of the Barcelona Art Museums, will shortly be publishing a thesis on this portrait, with special reference to the Barcelona version, in the art review *Goya*.

[10] The background in the Granada version, is quite different and does not afford this vital clue. The hands also differ slightly and are more drooping. The paper in both copies bears the words 'Illmo. Señor' without the signature, and there are variations in the beard, collar, and amount of lace on the sleeves.

[11] *Cf.* the portrait, previously dated in the late forties, of the Buffoon Calabacillas ('El Bobo de Coria') who is now known to have died in October 1639, the same year as Valdés.

[12] E. du Gué Trapier: *Velazquez*, 1948, p. 227.

[13] B. de Pantorba: *Velazquez*, 1953, p. 172.

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1. *Madonna and Child with Saints*. Red chalk, 289 × 160 mm. *Kunstmuseum, Düsseldorf*. This drawing, dated 1693, is connected with six similar projects for an altarpiece, all at Düsseldorf (see No. 7). The series was formerly attributed to G. B. Molinari.

AN EXHIBITION AT VENICE

Drawings by G. A. Pellegrini

By Hugh Honour

OF the many exhibitions held in Italy last year, one of the most interesting and enjoyable, despite its small scale, was that shown at the Fondazione Cini, Venice, in October and November. It was devoted to the drawings of G. A. Pellegrini, a *settecento* artist whose paintings have recently been winning increased attention from the *cognoscenti* but whose work as a draughtsman had remained obscure. Some hundred drawings were assembled from public and private collections; and the few important drawings which could not be borrowed were represented by full scale photographs. The exhibition was accompanied by a scholarly and fully illustrated catalogue compiled by Dr. Alessandro Bettagno, who selected the exhibits and was responsible for the discovery of a large proportion of them.

Giovanni Antonio Pellegrini (1675-1741) was the pupil of a somewhat shadowy Venetian painter Paolo Pagani with whom he went to Austria. In 1702 he established himself in his native Venice and during the next six years executed various commissions for churches and houses in the city and on the mainland, including the Villa Giovanelli at Noventa Padovana where, in collaboration with 'Ricci' (probably Marco), he depicted the story of Antony and Cleopatra (this work, noted by William Kent in 1715, was unfortunately painted over before the end of the century). In 1708 he set off on his travels, going to England with Charles Montagu, Earl (later Duke) of Manchester. For this patron Pellegrini executed one of his finest surviving decorative works, the painted staircase at Kimbolton Castle. During his five years' stay in England, Pellegrini decorated several other houses, painted some conversation pieces (the drawing for one is in the British Museum) and provided stage designs for the theatre. Before returning to Venice in 1719, Pellegrini visited Düsseldorf, Antwerp, The Hague, and Paris. Later journeys took him to Dresden, Wurzburg, Vienna, Paris for a second time, and Mannheim, where he painted four ceilings which happily survive *in situ* in the Schloss.

Unfortunately few of Pellegrini's large decorative schemes have survived the ravages of time and taste, though many of his canvases have been preserved. As a sample of his work in oils, seven paintings were included in the exhibition in Venice, notably a lively sketch for a staircase (Accademia di Ravenna) and the two works illustrated here (Nos. 9 & 11). Most of the drawings shown at Venice cannot, however, be associated with known paintings. They are *pensieri*—sudden thoughts for compositions, great and small, worked out at lightning speed and with daring virtuosity. There are, for example, seven drawings for a *Madonna and Child with Saints* (Nos. 1 & 7) which show

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2. *The Triumph of Mordecai.* Pen and brown ink with sepia wash, 200 × 275 mm. *Nationalmuseum, Stockholm.*

3. *Esther and Ahasuerus.* Pen and brown ink with sepia wash, 190 × 182 mm. *Musée du Louvre.* A nearly identical rendering of the same subject, also by Pellegrini, is in the print room of the Uffizi in Florence.

4. *The Education of Achilles.* Pen and brown ink with grey wash, 142 × 204 mm. *Nationalmuseum, Stockholm.* The drawing was formerly attributed to Domenico Tiepolo.

5. *The Continence of Scipio.* Pen and brown ink with sepia wash, 201 266 mm. *Nationalmuseum, Stockholm.*

6. *Apollo and Marsyas.* Pen and brown ink with sepia wash, 142 × 98 mm. *Kunstmuseum, Düsseldorf.*

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7. *Madonna and Child with Saints.* Pen and brown ink with sepia wash, 295 × 161 mm. *Kunstmuseum, Düsseldorf.*

8. *Allegorical Figure.* Pen and brown ink with red wash, 165 × 282 mm. *Kunstmuseum, Düsseldorf.*

9. *Samson and Delilah.* Oil on canvas, 98 × 124 cm. *Coll. Duckett, Venice.*

10. *Susannah and the Elders.* Pen and brown ink with red wash, 180 × 143 mm. *Kunstmuseum, Düsseldorf.* Formerly attributed to G. B. Molinari.

11. *Bacchanal.* Oil on canvas, 80 × 120 cm. *Paul Wallraf Collection, London.*

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him struggling with one complicated theme. Pellegrini usually favoured a combination of pen and brown ink with red wash, but he frequently drew the same composition twice in different media. Occasionally he made two copies of the same *pensiero*, as exact as his freedom of hand would allow: a most unusual practice for so spontaneous an artist (No. 3). Several of his sketches have a brusque vigour reminiscent of Rembrandt, others a fragile delicacy which belongs wholly to the Venetian *settecento*. But all are clearly the products of the same lively imagination.

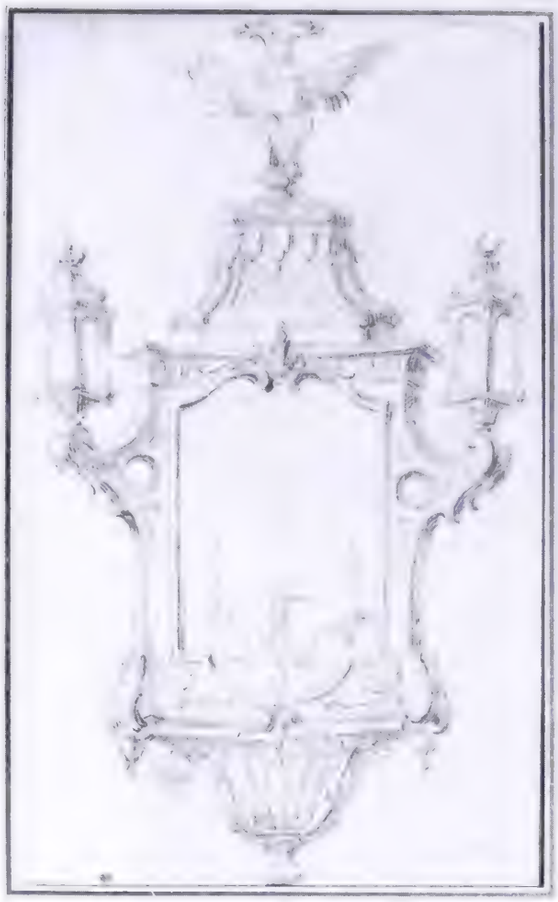
This exhibition will undoubtedly bring forth more of Pellegrini's drawings which are now languishing unattributed. It will also make necessary a reassessment of his position in the history of Venetian painting. He emerged as the outstanding artistic personality in early eighteenth-century Venice, and his drawings suggest that he exerted some influence on the young Giambattista Tiepolo, G. A. Guardi, and, probably, Francesco Guardi. But these are problems which it is hardly possible to discuss before the publication of Dr. Bettagno's eagerly awaited monograph on the paintings and drawings of Pellegrini.

Designs for French Eighteenth-Century Art

IN the Spring of 1959, the British Council sent to Paris a splendid exhibition of English eighteenth-century furniture and the decorative arts (see *The Connoisseur*, April, 1959: *Le Siècle de l'Elégance en Angleterre*). Now, under the auspices of the Arts Council, the Musée des Arts Décoratifs in Paris is showing in London a selection from its extensive collections of original designs by French eighteenth-century artists. The scope of this exhibition has purposely been made as wide as possible and it includes not only designs for furniture but also for interior decoration, goldsmiths' work, tapestry, porcelain, presentation swords, clocks, and garden architecture.

It might seem that a show of designs was an inadequate return for the important collections from royal and national sources that were sent to Paris last year, but there is a great difference between the representation of English furniture in Paris and of French furniture in London. Whereas there is extremely little English furniture or applied art to be seen in Paris, London is fortunate not only in possessing two great collections of French furniture in the Wallace Collection and the Victoria and Albert Museum, but also a third, in some ways still more remarkable, is now national property. This is at Waddesdon Manor within easy reach of London. Nevertheless, a number of representative pieces of furniture have been brought together from English sources by Mr. Francis Watson F.S.A., Deputy Director of the Wallace Collection, in order to provide some contrast with the designs. Amongst these are some splendid pieces from the Royal Collections and from private sources that are not normally accessible to visitors.

Printed pattern books did not play such an important part in the French furniture industry as they did in England, but careful drawings were still required before important pieces could be made. The drawings shown have, it must be remembered, been drawn from one single source, the Musée des Arts Décoratifs, and do not, perhaps, give a true picture of the actual volume of eighteenth-century original designs that survive. It would appear, however, that large collections of designs, such as those by the English cabinet-maker, John Linnell, in the Victoria and Albert Museum, or those of Thomas Chippendale and his assistants, now divided between the Victoria and Albert Museum and the Metropolitan Museum, have not survived in France. By a fortunate coincidence, Mr. Peter Ward-Jackson of the Victoria and Albert Museum, published last year a comprehensive survey of English eighteenth-century furniture designs (see *The Connoisseur*, [illegible] 1960) and it will, therefore, be possible to make com[illegible] between English and French designs. The period covered by [illegible] Council exhibition is one when French taste domina[illegible] and many of the designs show the best that was achieved in this most inspired of all epochs in the history of [illegible]



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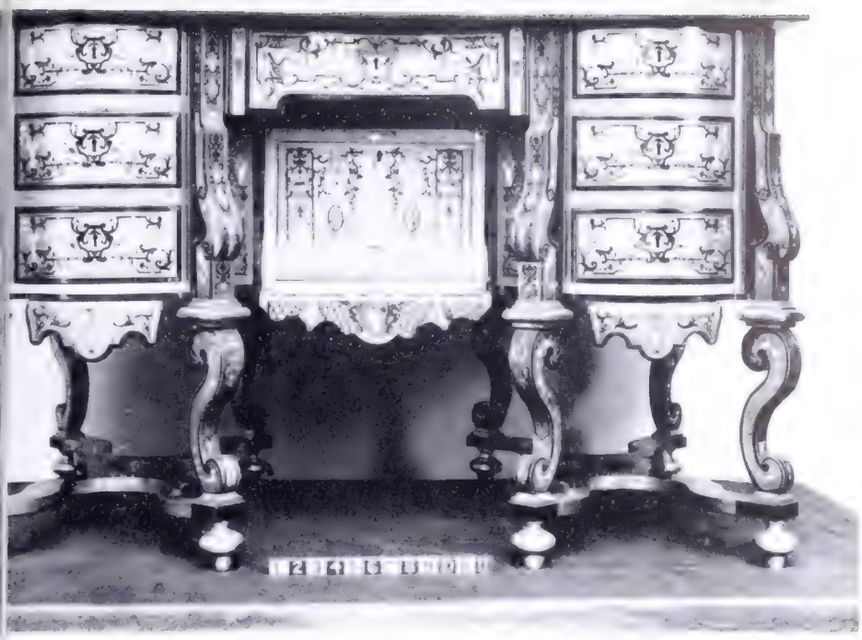

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1. Design for a lantern by Nicolas Pineau (1684-1754). The lantern was probably intended to be made of carved and gilded wood and the design is one of those executed by Pineau about 1720/30 for the Russian court. The double eagle surmounting the design shows that it was made for Russia. *Musée des Arts Décoratifs.*

2. Design for the decoration of a chimney-piece and wall-panelling by Nicolas Pineau, *c.* 1730. The drawing shows alternative designs on the left and right hand sides for the mirror frame, panelling and candelabrum. *Musée des Arts Décoratifs.*

3. Writing table, oak veneered with marquetry of brass, tortoiseshell and stained horn in the manner of the Boulle workshop. Early eighteenth century. *Victoria and Albert Museum.*

4. Commode, oak veneered with panels of black and gold oriental lacquer made up with French japanned work. Stamped *B.V.R.B.*, for Bernard II van Ryssenbergh. This sumptuous piece is matched by another signed by the same ébéniste and of only slightly variant design in the Victoria and Albert Museum. Mid-eighteenth century. *Reproduced by gracious permission of Her Majesty the Queen.*

5. Secretaire, marquetry and parquetry of various woods on oak, *c.* 1760. Signed *J. F. Oeben.* One of a number of very similar pieces made by Oeben and Riesener, represented by examples in the Wallace Collection, at Waddesdon and in the collection of Sir Harold Wernher at Luton Hoo. This is probably the earliest of the series. *From the collection of the Earl of Rosebery.*

6. Bonheur du jour, oak veneered with purple wood and set with plaques of Sèvres porcelain mounted in gilt bronze. Signed by Martin Carlin. *From the collection of the Duke of Buccleuch.*

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7. Cabinet, oak veneered with ebony, brass and tortoiseshell, the doors mounted with panels of marble mosaic and pietra dura, *c.* 1770 80. Signed *A. Weisweiller.* Amongst the designs shown in the exhibition is one by P. F. Julliot which incorporates similar pietra dura panels removed from older cabinets in the Garde Meuble. Julliot's design was never executed but the pietra dura fragments were incorporated into other cabinets. *Reproduced by gracious permission of Her Majesty the Queen.*

8. Design for a presentation sabre in the Mameluke style, intended to be given by the Empress Josephine to her son, Prince Eugène. Probably executed in the studio of Biennais, goldsmith to the Emperor Napoleon. Early nineteenth century.

9. Design for a chandelier in the manner of Thomire (1751-1843), and probably intended to be executed in gilt bronze. About 1780. *Musée des Arts Décoratifs.*

10. Armchair, beech carved, painted and gilded. On the top-rail is the carved monogram of Queen Marie Antoinette. Part of a suite of furniture delivered by the Parisian Menuisier, Séné, in 1788 for Marie Antoinette's Cabinet de Toilette at Saint Cloud. This and the other armchairs in the suite were originally covered with embroidery worked by the Queen herself. *Victoria and Albert Museum.*

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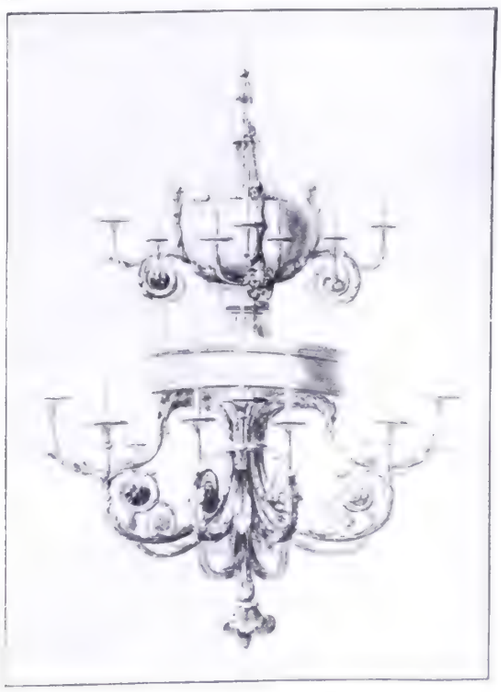

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The Connoisseur's Diary

Rembrandt's Powers of Composition : Cathleen Mann
William Williams and the 'Death of Wolfe'

IT is à la mode today, particularly in popular journalism, to make special play with the current cost of a work of art, to indicate if possible how much it secured at auction in the 1920's, what personal financial advantages will accrue to the seller under the Finance Act of 1930, and so on. All this appears to lose sight of the fact that, first and foremost, it is a *work of art*, existing primarily for study and artistic enjoyment.

This will perhaps enable visitors the more to appreciate Rembrandt's great *Portrait of a Man on Horseback*, which the National Gallery in London has acquired, at a confidential price, from Lady Salmond. At nearly 10 feet high by 8 feet wide, it is the largest Rembrandt in Britain. It is the only painting by the artist which is certainly an equestrian portrait; though the picture known as the *Polish Rider* in the Frick Museum, New York, on a much smaller scale, may also be a portrait of a far less formal kind. Professor van Gelder, in short, describes the new National Gallery acquisition: 'In this painting Rembrandt's powers of composition, of portrait, landscape, and history painting are combined'. At present no inscription is visible, but it was probably painted towards 1660.

The sitter, at the moment remains unidentified. He appears to be wearing the uniform of a Dutch militia company and his horse is performing a *levade*. The rest is obscure, especially in the present darkened condition of the picture, which will be cleaned after relining. In the background of trees can be discerned on the left the outlines of a gateway and before this a coach with a party of people seen by lantern-light inside. There are footmen up behind and a coachman on the box, but, apparently, no horses. To the right in the middle distance looms the figure of a man, looking straight before him.

Problem of Identification

In the eighteenth century the horseman was said to be the great Maréchal Turenne. Later it was suggested that he was Frederick Rihel, an Amsterdam merchant, since an equestrian portrait of him by Rembrandt is listed in 1681 in the inventory of Rihel's estate. A more recent theory is that the man is Jacob de Graeff, leader of a section of the guard of honour that escorted the young Prince William of Orange from Amsterdam after a visit in 1660. The basis of this theory is that the scene in the background represents Prince William and his suite in a coach before the Heiligewegspoort at Amsterdam, by which he passed on leaving the city. Further archival research has produced some evidence that, even if the occasion of the portrait is the Prince's visit, it may still represent Frederick Rihel. It has also been pointed out that Jacob de Graeff was under eighteen at the time of the Prince's visit, while the man in the portrait is considerably older. The figure, however, could have been altered later.

The picture was bought in 1741 in Amsterdam by the Earl of Grantham (a descendant of Prince Maurice of Orange). It passed to the Earl's son-in-law, Earl Cowper, in whose family it has remained until now. Lady Desborough, the grand-daughter of the 6th Earl, bequeathed it when she died to her daughter, Lady Salmond.

The Art of Cathleen Mann

IN a delightful introduction to the catalogue, Mr. John Russell precisely sums up the art of Cathleen Mann, an exhibition of whose work is now being held at the O'Hana Gallery in Carlos Place, London. 'The great quality of her work', he records, 'is that her portraits were *paintings* first and foremost—acts of love, that is to say, in which she engaged herself completely'. For this reason, Mr. Russell adds, social historians of the future may well prize her vivacious and truthful remembrances and detect in them many a stroke of reckless and original perception. Yet all who knew Cathleen Mann, and especially the intense interest aroused by her incisive thoughts and conversation, will also recall her landscapes, still-lifes and subject-painting. Much of the style of it was influenced by the work of Matthew Smith, her portrait of whom is seen here. Mr. O'Hana does us all a service in displaying the work of a woman whose art was practised with such a lifelong devotion.

The art of the late Cathleen Mann was much influenced by that of Sir Matthew Smith. This portrait (36 × 28 in.) of him is now in an exhibition of her work at the O'Hana Gallery.

Death of Wolfe

OFTEN there is a certain time lag, but, sooner or later, sometimes from an obscure part of the world, a reader solves a query raised in *The Connoisseur*.

In September, 1959 (see article 'The Death of Wolfe in Paintings: a Bicentenary Review', by Theodore Crombie) was published an illustration of a recently discovered painting of the death of General Wolfe by 'an unidentified artist'. A possible attribution was to a 'Mr. Williams', who is recorded as having exhibited a *Death of Wolfe* at the Free Society in 1774.

Mr. Donald D. Egbert of Princeton University, whose geographical location I hasten to add is by no means obscure, has since confirmed that the 'Mr. Williams' attribution is almost certainly correct: 'The style seems to me to be that of William Williams who taught the young Benjamin West in America, and who returned to England by 1780 and posed for a figure in one of West's paintings'.

For Williams' life and work see James T. Flexner, *First Flowers of our Wilderness* (Cambridge, Mass. 1947) passim, with bibliography on pp. 336-337. Also see the New York Historical Society's *Dictionary of Artists in America* (1957) by Groce and Wallace, p. 690. Groce and Wallace say that Williams was still painting in the colonies as late as 1775, so that if he painted *The Death of Wolfe* illustrated last year it was presumably shipped to England for exhibition.

Commemorating the Restoration

TO mark the tercentenary of the accession of Charles II and of the Restoration, a commemorative exhibition is being held in Wolverhampton in May. One of the exhibits will be the handsome Royal Marriage Charger seen on the next page. It is one of the most outstanding among the many colourful productions of English craftsmen at that period. As can be seen, Charles II is shown with his Queen, Katharine of Braganza, married on the 21st May, 1662.

Painted in full colour, it shows the King in ermine robes, wearing the Crown and holding the Sceptre, and the Queen wearing a wide-brimmed hat and holding a fan in her left hand. the initials of the Royal couple, *C R* and *K R*, flank the full-length figures, and the date, 1662, is divided, to appear by the right shoulder of the King and the left of the Queen. On either side of them is a latticed fence and in front a tesselated forecourt, the whole scene enclosed in a border of zigzag oak leaves and apples in Italianate style.

This Royal Marriage Charger belongs to the 'Blue Dash' charger school, as does the charger at Chequers depicting Charles I and three of his children, dated 1653. This and the Royal Marriage Charger, together with another charger in

the Liverpool Museum with the initials of Richard Newnham and his wife Elizabeth and the date 1675, show a similarity of technique in their tesselated foregrounds and perspective. Richard Newnham, to whom all three may be attributable, was a Master Potter of St. Olaves, Southwark, at the material dates.

German Arms and Armour Journal Resumes Publication

IN THE years following the end of the war, technical journals devoted to the study of historical arms and armour have multiplied in number at about the same rate as the prices of the objects they deal with have increased. The oldest established of these journals, the *Zeitschrift fur historische Waffen und Kostumkunde*, which first appeared in Germany in 1897, had to cease publication at the end of the second world war. Now, fortified by a grant from official sources in western Germany, it has resumed publication on an impressive scale. The first issue, a double number for 1959, runs to 124 pages. It is the intention of the publishers that the Zeitschrift should resume its former place as the leading journal in the world of arms and armour research. Articles are published in the language in which they were written and this number contains contributions in German, Spanish and English. The importance of English research in this field is illustrated by the fact that four of the eight articles published are by English connoisseurs of arms.

The most important contributions are concerned with German armour. Dr. Gamber has written a further study on the very important but still somewhat mysterious sketch book of armour designs from the library of Prince Thun in Tetschen. Dr. Gamber, I notice, finds similar but not exact parallels to many of the designs amongst armour now or formerly in the Vienna Imperial Armoury. He suggests that this group of drawings of Gothic armour must have been produced in the Augsburg workshops of Lorenz Helmschmied, between 1480 and 1508. This may well be true of a number of the pages in the book, but he has yet to explain the presence of so many drawings of much later date in the book.

Amongst other features is a note on the Gothic horse armour acquired for the Tower of London Armouries last year and the full text, with introduction by Dr. Reitzenstein, of the regulations of the Nürnberg Armourers guild. In recent years the study of arms and armour has become increasingly dominated by the collector of nineteenth-century pistols. I hope that the reappearance of this admirable journal may redress the balance in favour of objects of greater archaeological and artistic importance.

Horace Walpole's 'Sublime One'

CASTLE HOWARD, premier house of the North of England, which was described in the 1956 *Connoisseur Year Book*, has long attracted many visitors. My Northern Correspondent, Geoffrey Beard sends me an attractively produced guide-book, which Major George Howard, the present owner, has just produced. Based on all the best points to be observed in current guide-books to British country houses, it is difficult to decide which is the more attractive: the four-colour cover showing the painting of the Mausoleum and House by Hendrik de Cort (1742-1816), or the centre colour views of the Great Hall and Dining Room. With forty other illustrations, a plan of the house and a pictorial map of the extensive grounds, aided by a scholarly text, Castle Howard—called by Horace Walpole 'a palace, a town, a fortified city—in short, I have seen gigantic palaces before, but never a sublime one'—is now served with a worthy description in handy format.

Assisted by Rupert Gunnis, Lawrence Whistler, Mary Lawson-Tancred, and his wife, Major Howard has re-examined the family documents. He has unearthed many significant facts including an early use of the artificial marble, scagliola, and notes the employment of the Italian *stuccatori*, Bagutti and Plura to provide the fireplace in the Great Hall, one of the most splendid things in any English house.

Fidelity: Our Cover

FRANCESCO DI GIORGIO (1459-1502) was unquestionably one of the most important art personalities of the Siennese School. Although he was famous as an architect (for Federigo d'Urbino and Leonardo da Vinci), sculptor, theorist, engineer and painter, it was from his paintings, particularly those executed in the earlier years, that he achieved his greatest fame. His work had an immense influence in changing the art of the whole Siennese School. His very rare fresco painting shown on our cover was no doubt composed to be contained in one of his splendid architectural effects. This painting comes from the Chalandon and Otto Kahn Collections and is listed by Berenson, Pope-Hennessy, Venturi, Langton-Douglas, Allen Weller, Selwyn Brinton, and R. van Marle.

Formerly at Panshanger and now acquired by the National Gallery from Lady Salmond: Rembrandt's great *Portrait of a Man on Horseback*. It was seen in London at the Royal Academy Dutch Exhibition (1956), and has since been loaned to the City Art Gallery, Leeds.

The Royal Marriage Charger of Charles II and Katharine of Braganza, Infanta of Portugal, bearing the initials *C R* and *K R* and the date of the wedding, 1662. Lambeth Delft, 16¾ inches diameter. This charger (see facing page) is attributable to Richard Newnham, Master Potter, of St. Olaves, Southwark, by comparison with the charger depicting Charles I and three of his children, and dated 1653, at Chequers, and with the Newnham Charger dated 1657 in the Liverpool Museum.

IN THE GALLERIES

1. George Romney. 'Embarking in a ferry-boat at Bowness'. *Frost and Reed.* 2. Neri di Bicci. 'St. Lawrence'. *M. Knoedler.* 3. J. C. Schetky. 'Trafalgar'. *Sabin Galleries.* 4. F. C. Turner. 'Hunting Scene'. *Leggatt Brothers.* 5. William Collins, R.A. 'Scene at Aberystwyth'. *Williams Gallery.* 6. M. Maufra. 'Le Pont Neuf'. *Lotinga Galleries.* 7. J. McIntosh Patrick, R.S.A. 'Kinnaird Castle'. *Fine Art Society.*

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Contributed by Adrian Bury

Round about the Galleries

A RARE little panel by Neri di Bicci, who worked in Florence during the fifteenth century, to be seen at Knoedler's, 34 St. James's Street, is typical of an artist about whose life little is known. The subject is *The Martyrdom of St. Lawrence* and the figures combine a certain primitive realism with a brightly coloured Florentine architectural setting. The Saint is being forced on to a bed of coals by the executioner while his assistant is adding more fuel to the flames. To the right stands a Roman prefect clothed in a blue mantle, and wearing a crown and holding a staff. On either side of him is an old bearded man. Two soldiers, one in armour and one carrying a red banner, appear on the left of the picture. In the middle distance a figure is seen peering through a narrow arch.

The drapery is characteristic of Neri di Bicci's style; and the figure in the narrow archway very similar to that of Joseph in *The Adoration of the Child* (Van Gelder Collection, Brussels): *vide, The Development of the Italian Schools of Painting*, Vol. X, p. 539, by Raymond van Marle. On p. 543 of the same volume a predella panel, *The Martyrdom of St. Lawrence*, is listed. Another mannerism identifying this work with Neri di Bicci is the way the stockings of the prefect, executioner and soldier fall loosely about the calf of the leg.

St. Lawrence, who was Archdeacon to Sixtus II, was martyred on 10th August, A.D. 258 for refusing to hand the treasures of the Christian church to his pagan oppressors. His remains were interred in the Via Tiburtina, and the site of his grave is associated with the church of S. Lorenzo Fuori Mure.

This picture (18¼ × 10¾ ins.) has been exhibited at the Detroit Institute of Arts, Michigan, 1933; in Architecture Portrayed by Artists, Architects' League of New York, 1938; Architecture in Painting, Addison Gallery of Art, Andover, Mass., 1942; and Italian Renaissance and Baroque Art, Denver Art Museum, December, 1947, to January, 1948.

Much Painted Bridge

LE PONT NEUF is an irresistible subject for artists. Though called *neuf*, it goes back to the time of Henri Quatre. What innumerable pictures of this Parisian landmark have been painted throughout the generations. The thought occurred to me when I saw three versions simultaneously in the Lotinga Galleries at 57, New Bond Street. One by H. E. Wagner, the most recent, shows the bridge in the distance with typical Seine barges—all enveloped in attractive colour. Then we have R. Allegre's version painted about 1900. An accomplished study of the roadway, it is notable for precisely drawn buildings and animated little figures hurrying about their business. Allegre was born in 1857 and exhibited continuously at the Salon from 1881 to 1932.

The most important picture of the three is by Maxime Maufra (1861-1918), a lesser known Impressionist. Though early recognised by Octave Mirbeau, celebrated as novelist and playwright, he has only recently come again into prominence. Friend of Gauguin at Pont Aven, Maufra painted much in Brittany and inhabited a studio in Montmartre for many years. The luminous atmosphere and vibrant brushwork in his picture of the bridge is reminiscent of Sisley and Pissarro whom Maufra greatly admired, but it none the less has its own 'personality'.

Trafalgar Record

PICTURES and prints of Trafalgar are innumerable, for many artists as well as Turner rose enthusiastically to the occasion. But I had not hitherto seen John Christian Schetky's fine painting of this historic action, at the Sabin Galleries, 4, Cork Street. It shows the *Victory*, the French ship *Redoutable* and the 'fighting' *Temeraire* in close combat. More realistic than romantic, Schetky took infinite pains with the details of the armament and structure of the ships. We can follow the gunners below and the sharpshooters aloft about their deadly work.

Schetky, born in Edinburgh in 1778, enjoyed a long life and successful career as marine painter, founding his style to some extent on Vandevelde. He had an expert's knowledge of naval architecture, and among various relevant appointments during nearly fifty years he was marine painter to George IV, William IV and Queen Victoria.

The artist witnessed the rise and triumph of sea power from the time of Nelson throughout its nineteenth-century vicissitudes and transference from wooden 'walls' and sails to iron and steam. When he died in 1874 he was within four years of being a centenarian.

Three other important pictures by Schetky are *The Battle of Cape La Hogue, The Endymion Frigate, Admiral Sir Charles Paget, Relieving a French Man of War Ashore on a Rockbound Coast*, and *The Loss of the 'Royal George'*.

Ambitious Sporting Picture

ONE seldom sees the work of F. C. Turner, the sporting artist, although he was a fairly frequent exhibitor at the Royal Academy and British Institution from 1817 to 1844. Walter Shaw Sparrow in his *Book of Sporting Painters* reproduces one of Turner's best known works, *Master Becher on his Celebrated Pony 'Ladybird'*. An ambitious effort by this artist, showing a meet of hounds, is to be seen at the Leggatt Gallery in St. James's Street. Full of animation, the general sense of movement and large number of red coats lend the whole scene much robust gaiety of effect. The picture's title is *Hunting Scene*, and the principal personality among a crowd of sportsmen is Henry Edwards, son of Henry Lees Edwards, afterwards Sir Henry Edwards, 1st Baronet.

William Collins, R.A.

THE popularity of David Wilkie's and William Mulready's pictures set the course for several artists in the same *genre*, and William Collins was a constant exhibitor at the Royal Academy of homely rustic scenes with children from 1807 to 1846. His friendship with Wilkie was a profound influence throughout his life: so much so that he took Wilkie's advice to go to Italy, and, like Wilkie, encountered critical animadversion for trying to enlarge his style and experience.

A late picture by Collins at the Williams Gallery in Grafton Street, however, shows no change from his earlier method. The children are the three daughters of E. Antrobus. Wilkie Collins, in *The Memoirs of the Life of William Collins, R.A.* (his father), refers to this picture, exhibited at the Academy in 1842: 'The portraits of the children of Mr. Antrobus were treated with the picturesque effect always introduced by Mr. Collins into works of this class. Representing the three little girls who formed his subjects as about to set forth for a ride on donkeys along the sands at Aberystwyth with a boy waiting to attend them, he produced a composition enabling him to exhibit all his skill and illustrate the coast scenery which forms the bright and truthful background to the group . . .'

Judging by the number of works recorded at the end of the biography, Collins had wide patronage. His clients numbered George IV and many members of the aristocracy and his prices ranged from twenty-five to four hundred guineas.

Romney Relic

ACCORDING to W. Roberts' authoritative article on George Romney in *Bryan's Dictionary:* 'He (Romney) gave up painting in the summer of 1799 and set out for Kendal'. The artist was then in his sixty-fifth year. Between that date and 1762, when he left his native Cumberland for London, he had achieved immense fame, sharing the honours of the art world with Reynolds, from whom, for some reason never proved, he was estranged. Nor was Romney a Royal Academician, and he never exhibited there. From 1763 to 1772 he showed at the Free Society and Royal Society of Arts.

Although Romney's prices for portraits were not high, it is known from his ledgers that he

was continuously busy and painted over two thousand pictures while living in Cavendish Square, London, where he went into residence in 1775. T. Humphrey Ward and W. Roberts in their book on Romney have dismissed the unhappy legend that the artist deserted his wife, and they are probably right in their assumption that the arrangement whereby they lived apart was a mutually concerted one. The facts remain that Romney provided generously for her and their son, John, and Mrs. Romney looked after her husband devotedly until his death when he returned old and ailing to Kendal.

It is a strange story which gives an additional interest to an early picture by Romney, in the Frost & Reed Gallery at 41, New Bond Street, which shows the artist with his wife, Adam Walker, and other friends about to embark in a ferry-boat at Bowness on Lake Windermere. This was painted before 1762 and is full of romantic sentiment both as to the attitude of the figures (Romney and his wife are said to be those on the extreme left) and the landscape background. Romance also enters into the history of this painting. It was one of twenty that Romney raffled in the Town Hall at Kendal. They realised £40. The winner was Miss Gibson of Barfield, at whose house it was recognised by Romney in 1798. John Romney ultimately purchased the picture. It descended to Miss Romney who owned it until 1894, after which it was in the collection of Mrs. Ronald Baynes, Horton House, near Devizes.

Fine Landscape Painter

SOME pictures by James McIntosh Patrick at the Fine Art Society in New Bond Street, splendid as they are, have also a phenomenal interest; for here is a landscape painter whose fidelity to the beauty and mystery of nature is such that whatever he paints is instinct with a devoted love. He does not treat nature as a peg on which to hang some poverty-stricken theory, thereby eliminating all that is intelligible, but looks with a kind of reverence into everything he can see, extracting from mountain, tree, grass and buildings the substance and spirit of their being. In this respect Patrick must stand almost alone in an age of art which is so bemused by abstractionism and frustrated by the limits of post-Impressionism that great landscape painting has almost ceased to exist. The truth is that no temporary formula, however noisily propagated and re-iterated, can hold human interest beyond the fashionable moment. But Patrick is so indefatigable in his researches into nature as to recreate trees and other natural objects in the terms of permanent art. In his *Kinnaird Castle*, for example, is a picture so sustained with inspirational force and technical perfection that it would be remarkable at any time: but all the more so when the tendency is to obscure rather than to illuminate the scene before our eyes. Compared with such masterly drawing and deliberate painting, even Impressionism is easy and other 'isms' since superficial.

The mountain form in *The Three Sisters, Glencoe* is a revelation confirming the most solemn sentiment for this magnificent scene.

James McIntosh Patrick was born in 1907, the son of a distinguished Dundee architect. Educated in art at the Glasgow School of Art, he won various prizes for etching, landscape and portraiture, and also a travelling scholarship. He signalised his coming of age by exhibiting a painting *Les Beaux* at the Royal Academy, which attracted much attention. Avoiding the blind alley of modernism Patrick went back to the great masters such as Mantegna, and probably Brueghel and Seghers, for guidance. Hence the profundity of his development and the strength of his own personality. Patrick has a house and studio near the Tay Bridge, and his themes are taken mostly from the landscape glories of Scotland, his native land.

Italian View

FEW artists could have had a more enjoyable professional life than T. M. Richardson, Junr. (1813-1890). He lived at a time when the appreciation and collecting of contemporary watercolours was at its height. An Associate of the 'Old Society' in 1843 and a full member in 1851, Richardson, son of a Newcastle painter and brother of four artists, was equally skilful at landscapes and figures. He specialised in Scotch and continental views, and was most successful with Italian subjects. A T. M. Richardson, *Lago Maggiore*, dated 1852, at the Rayner MacConnal Galleries in Duke Street, St. James's, is a typically good example. The charm of his work is inherent in brilliant technical power, sense of beauty and atmospheric effect. Like many watercolourists of his period, he was not content to sketch on the spot and leave it at that, but elaborated his careful sketches and notes in the studio. The grouping of the figures in this Lago Maggiore picture is perfectly realised yet broadly handled. A prolific worker, exhibiting about eight hundred watercolours, mostly of Scotch and Italian subjects, at the 'Old Society', Richardson received good prices in his lifetime. A *Como* picture fetched £315 when put up for auction in 1876.

Reid of Cork Street

PICTURE dealing, like painting and collecting, is not infrequently an hereditary affair, and some of the famous firms can trace a father to son history through several generations. *The Connoisseur* welcomes young Mr. and Mrs. Graham Reid of 23, Cork Street, whose first exhibition of drawings in their attractive new gallery was a conspicuous success.

Graham Reid is the son of Mr. A. J. MacNeill Reid, of Reid & Lefevre, and grandson of Alexander Reid of Glasgow. The latter was a considerable figure in the Glasgow Art Movement, and the first to appreciate the genius of Joseph Crawhall, painter of animals and birds (1861-1913). His Introduction to the catalogue of this artist's first exhibition in Glasgow in 1894 is a valuable piece of art-writing.

I understand that Mr. Reid's policy at Cork Street is to continue concentration on nineteenth- and twentieth-century drawings of quality. Two such works still available at the time of writing are chalk and charcoal landscapes by Harpignies of the Barbizon neighbourhood. I was interested to note that one was dated 1910, and thus done when the artist was ninety-one. It showed no sign of a senile touch. Indeed, both these poetic drawings might have been done at any time during this great artist's career.

Collectors who find the drawings of Toulouse-Lautrec somewhat 'pricy' might be interested in the pastels of Joaquin Sunyer, friend of Lautrec. Though the influence is obvious, I commend Sunyer's sensitive pastel, *Au Bois de Boulogne*.

Art Catalogues

THE catalogue of Sporting Prints, Paintings and Relics recently issued by the Parker Gallery of 2, Albemarle Street, London, is not only a business brochure but something for the art library of collectors interested in those subjects. A study of the 1,100 items concerned is interesting as a review of such print-making over three centuries. One of the earliest, *Bird Trapping*, a line engraving by C. de Mallery and P. Galle, after J. Stradanus, was published in the late sixteenth century: and a colour print, *The De Havilland Comet 'Grosvenor House'*, after a picture by Norman Wilkinson, is dated 1934. Those who have compiled such catalogues know the immense amount of work and expense involved; and dealers generally today are to be congratulated on their care and taste in such matters. I recall especially Mr. Leonard Koetser's publications, Messrs. Leggatt's admirable catalogue of their Sporting Painters Exhibition last autumn, and Messrs. Agnew's on their Girtin, and Crome and Cotman exhibitions. Several of Frank T. Sabin's catalogues on Rowlandson drawings and old watercolours and prints innumerable are likewise important records.

The technique of catalogue-printing and blockmaking has, of course, improved greatly during the present century, and the scope and accuracy of art scholarship have benefited accordingly. Nor must we forget that some of the more elaborately produced catalogues are sold in aid of deserving charities.

Greenshields Prize-Winners

A RECENT display of drawings by Paul Wyeth at the O'Nians Gallery at 3, Bute Street is indicative of the progress of this artist since he won the Elizabeth T. Greenshields Foundation award a year or two ago. It is specifically given to young artists determined on developing their gifts on traditional lines. Wyeth has much talent as portraitist and mural painter. He was recently made a member of the Royal Society of Portrait Painters and I expect great things of so resourceful and versatile an artist. Two other winners of the Greenshields prize are: Luciano Guarnieri and Monica Rhodes. The former is already achieving something of an international reputation, having held successful shows in Italy and the United States, the latter draws landscapes, and architectural subjects with remarkable spontaneity. Studying at the moment in London, she will be going to the Continent in the Spring to concentrate on the galleries and to paint in Italy for some months.

Books Reviewed

THE ART OF BYZANTIUM: Text and Notes by David Talbot Rice. Photographs by Max Hirmer. 44 Colour Plates, 196 Monochrome Plates, 4 Text figures. (London: Thames and Hudson, 1959. £6 6s. net).

THE art of the Byzantine Empire has long exercised a fascination over historians and lovers of art. There is a combination of mystery and magnificence which has a fairy-tale quality about it. This fascination does not only belong to modern times, for Byzantine art dominates at almost regular intervals the art of mediaeval Europe. Constantinople to the mediaeval mind was indeed the true heir of the Roman Empire, and stories, like those of Liudprand of Cremona, of mechanical thrones which moved up and down with roaring lions of gold on their steps only served to feed the imagination. The almost oriental ritual of the Emperor's court must also not be forgotten.

A book about the art of the capital is, therefore, very welcome, because writers on Byzantine art have hitherto tended to attribute all the excellencies to it and have relegated the rest to an indeterminate and provincial limbo. To achieve a true picture of Byzantine art it is essential to know what the capital was doing and therefore it is important to impose a self denying ordinance in order to include only those works which can with some security be assigned to the capital. Professor Talbot Rice has not been altogether strict in this respect, but on the whole he has given an excellent survey of the material. Naturally this material divides itself into two parts: first are monuments still preserved in Istanbul such as mosaics, large sculptures and wall paintings, second are the objects which, either by inscriptions or by other documentary proof, can be ascribed to the capital. Within recent years the first has been much widened by excavations such as those made in the Great Palace, or by the uncovering of mosaics and wall paintings such as those in St. Sophia and the church of Kariye Cami. In the second category are to be found coins, illuminated mss., ivories, metalwork and textiles. Some of the latter may have left their place of origin at an early period, such as the works of Pseudo-Dionysius presented by the Emperor Manuel II to the abbey of St. Denis near Paris in 1408 and now in the Louvre. Others, like the reliquary of the Holy Cross at Limburg an der Lahn, came to Western Europe as part of the loot from the sack of the city in 1204.

Professor Talbot Rice has produced a most beautiful book. The photographs by Professor Max Hirmer are magnificent and among the plates are many objects difficult to find in other books. This is particularly the case with objects in Istanbul. The coloured reproductions are excellent and one is particularly grateful for those of the St. Sophia mosaics and the Anastasis in Kariye Cami. The latter is one of the great masterpieces of Byzantine painting. Professor Talbot Rice's introduction is adequate if somewhat conservative in approach. A number of datings may be questioned. The ivories of the Entry into Jerusalem, and of the Forty Martyrs, in Berlin (pl. 115 & 116) cannot really any longer be considered as being of the eleventh century and fit much more comfortably into the Paleologue period. The detail given in pl.117 shows this very well. The wings of the triptych from Luton Hoo seem to be a good deal later than the tenth century. Certain objects seem to be less certainly Byzantine in origin. The ivories in the library of Bamberg (pl.154) of the Virgin and Christ are probably Western in origin and rather later, being related to the Byzantine movement in German thirteenth-century art. However good in itself it is difficult to accept the Trieste silk of St. Justus as anything but Western and perhaps rather later than the eleventh century. The dating of the famous Paris Psalter to the ninth century is open to some criticism. All the mss. datable within that century are less angular in the treatment of the folds. The wonderful plaque of St. Michael in the Treasury of St. Mark's, Venice, is almost certainly an icon and not a book cover.

In addition to the introduction Professor Talbot Rice has provided each plate with a most useful commentary placed at the end of the volume. Their presence raises the value of the book considerably. The danger of these splendid books is that they so easily degenerate into a fine picture book. The present volume avoids this pitfall very well and it will be a really useful book of reference.—F.W

HAWKSMOOR: By Kerry Downes. (London, A. Zwemmer: Ltd. £6 6s. net).

ONE of the strange things about architects in relation to other artists is their comparative anonymity. Whereas we usually know something of the personality of great painters and composers, how they lived and who were their friends, often we are hard put to it in making the most important architect into a human being. Nicholas Hawksmoor is no exception. Yet he has long been acclaimed as one of the foremost British Renaissance architects. Mr. Kerry Downes in his praiseworthy book has devoted only one out of fourteen chapters to biography, and that the shortest. Hawksmoor now emerges very likeable and rather pitiable. He was distinguished for his humility, modesty and gout, from which last affliction he suffered agonies most of his life. He was overshadowed, first by Sir Christopher Wren, then by Sir John Vanbrugh, and he never attained the official recognition which his genius deserved. The reason was deplorable, but in his time inevitable, namely social inferiority. The consequence was that he laboured under a sense of perpetual grievance, which never makes a man of parts attractive to his contemporaries. He grumbled: 'I have been . . . very ill treated by Some persons that I have raised in ye World, in return for the great Favours I bestowed upon them', and, 'I served always for half or less than what they allow'd Sir John, although I had ten times ye fatigue'. These were typical and, no doubt, justifiable complaints. But they got him nowhere.

The sum of the buildings now established to be Hawksmoor's is quite considerable. There are in London ten churches by him, and the west front of Westminster Abbey. In Oxford, All Souls, the front of Queen's College, and the Clarendon Press Building. Of royal palaces, the King's Gallery and Orangery at Kensington, and the Stable Yard arcade at St. James's. Of country houses, Easton Neston was wholly his, whereas Blenheim and Castle Howard owe more to him than Vanbrugh has been given credit for. Parts of Ockham Park, Surrey, and various lesser buildings by Hawksmoor survive. Mr. Downes examines them all exhaustively. Furthermore, he deals with those many schemes which, for lack of official status, Hawksmoor was unable to carry out, or which, adumbrated by him, were executed by others. Hawksmoor's attempts to introduce to a new Oxford and Cambridge a Sistine form of planning (derived from poring over Domenica Fontana's publications, since he never travelled to Rome) did not materialize. His designs for a Radcliffe Camera were not accepted; on the contrary they were filched from him by the influential Tory architect, James Gibbs. He suffered the indignity of having his plans for the Castle Howard mausoleum (his masterpiece) corrected by the amateur, Lord Burlington, and the construction of a memorial column to the great Duke of Marlborough at Blenheim snatched from his grasp by another amateur, Lord Herbert.

The great virtue of this recondite book is the delicate manner in which the author, by sketching the background, training and achievements of his subject, allows Hawskmoor to find his own perspective in the picture of his times. Possibly the most interesting chapters are those which relate Hawksmoor's style to that of Wren, which was established in the reign of Charles II. We come to see the diffident clerk-of-works virtually excel his old teacher as an artist. Having learned the practical science of architecture from Wren, Hawksmoor developed qualities of fantasy which the other lacked. Hawksmoor is shown to be so eclectic that one is at a loss to pin down the derivation of his creations. His style was neither Wren's nor Vanbrugh's, neither classical nor gothic, neither Baroque nor Palladian, neither Tory nor Whig. Yet it is thoroughly consistent, extremely imaginative, and essentially romantic. Hawksmoor was a solitary being, and for all his enforced reticence of conduct, an artist of titanic power.

Mr. Downes's book is the first biography of Hawksmoor. It could hardly be better, and it will surely not be superseded for a very long time. Scholars will find in it abundant material, and the intelligent layman (who can afford to buy it) an absorbing study of a great architect in a great age. It is a pity that the book has had to be so expensive.—J.L-M.

MAINSTREAMS OF MODERN ART: By John Canaday. (London: Thames & Hudson. 700 Illustrations. £4 4s. net.)

MR. CANADAY rightly calls his book *Mainstreams of Modern Art*, for in it he lucidly follows main issues, so clarifying not only to the layman but I think to the general art lover many obscurities and bringing out, by a lively juxtaposing of illustrations, sequences and influences not usually noticed.

It is the work of a scholar but not of a pedant; it covers an enormous field, that of the last 200 years; it gives clear portraits of the leading artists of that time and lively descriptions of their paintings. It is indeed a constant surprise how, with all that he says, or could say, needed to build the historical sequence, Mr. Canaday yet finds leisure to convey a quite personal and intimate picture. He does not hesitate to speak of Ingres' 'squirming masses of flesh' nor to call Meissonier, once thought to be the Leonardo or Michelangelo of modern times, 'this mean-spirited, cantankerous and vindictive little man'.

For all our natural horror of such paintings as David's *Battle of Romans and Sabines* or his *Le Sacre*, the author shows with vivacity what a revolutionary he was to his time and how tremendous was his influence throughout the whole of Europe even to the question of fashion in clothes, and all this within a short span of his attempted suicide. He shows, too, what a beacon Géricault's *Raft of the Medusa* became and the immense impact of Delacroix and Ingres, a continuity of revolutions and counter revolutions.

In writing of Goya, 'one of the most unillusioned painters who ever lived', he quotes a far reaching remark: 'There is no reason why my brush should see more than I do' and compares it with Monet's wish that he could paint without knowing what the objects before him were, since this would allow him to see them purely in terms of light. In striking reproductions he shows the 'Impressionism' in both Goya and Velasquez, and the natural development in Monet and his followers. Monet's brush work as shown in one of these illustrations links him with Pollock and other contemporaries of ours, and so Monet himself 'becomes a bridge between the naturalism of early impressionist painting and a school of extreme abstraction'.

There are revealing chapters centred around the Salon of 1855 and the Salon des Refusés of 1863 and the enormous change of outlook created by Manet; but not losing sight of the fact that Manet's master Couture, for all his appalling public painting, might still in his more intimate work, pass for early Manet. Degas, Renoir and Lautrec are discussed at length and complete the first half of the book devoted to French painting.

Part II begins the story with *The Nineteenth Century outside France* and in this there is a section not usually found in art books of this kind, showing the development of art in North America from West to Sargent with interesting accounts of Homer and Eakins. In English art Constable, Turner, Blake and Samuel Palmer are discussed together with a section on the Pre-Raphaelites. For all the interest and usefulness in obtaining a general view of what was going on in other countries, there is a strange relief when the book returns to France, to Seurat, Van Gogh, Gauguin and Cézanne, all excellently treated and excellently illustrated; and so to the Twentieth Century which starts with Matisse and Picasso, both well presented, and ends with a general survey of painting in other countries and some notes on modern architecture.

Mainstreams in Modern Art is a book for amateurs rather than specialists. It is almost a dictionary of painting but is easily read and full of human interest and information regarding the arts.—H.S.E.

THE HOKUSAI SKETCH-BOOKS: Selections from the *Manga*: By James A. Michener. (Rutland, Vermont, U.S.A. and Tokyo Japan: Charles E. Tuttle Company. $10.00 in the U.S.A.).

HOKUSAI'S *Manga*, (the title is capable of a number of translations but is usually accepted as meaning 'Random Sketches'), is, without any close rival, the most popular of all Japanese picture-books. Published in 13 volumes over a period extending from 1814 to 1849 (or, if we accept the two posthumously-published volumes, 15 volumes, the latest being issued in 1878), it comprises a vast assortment of Hokusai's brush-drawn sketches, translated into woodcuts and printed in outline with the addition of blocks for pale grey and flesh-pink. From the first vogue for Japanese art in Europe at the end of the last century, it was seized on as an epitome of Japanese life, as an encyclopædia of Japanese custom, legend and folk-lore, and as an exposition of Hokusai's skill and artistry with the brush. Because it was popular in Hokusai's own day in Japan, and had been printed and reprinted until the blocks could be used no more, it was easily the commonest Japanese illustrated book, and assumed a dominant place in collections, and in western literature on the Japanese print.

Nowadays, when other, and greater, illustrated books are better known, the *Manga* has tended to fall into proper perspective and to lose its supremacy both as art and encyclopaedic reportage. Yet it still remains a mine of splendid designs and has needed, above all, an anthologist: one, too, with more discrimination than that shown by the artist's pupils and friends who originally made the compilations. Mr. Michener has filled this role admirably, and the selection given here from the 15 volumes could hardly be bettered, though another equally good might easily be made from what remains.

The prefatory essay contains, among much personal reminiscence of the kind we have come to expect in Mr. Michener's books on Japanese art, an interesting discussion on the genesis of these astonishing sketch-books, and, most valuably, reliable translations, by Dr. Richard Lane, of each of the prefaces to the 15 volumes.

It is always easy to complain of the inaccuracies in reproductions of Japanese wood-block prints, and of course in this book the three-colour offset process never approaches facsimile quality. Nonetheless, the reproductions give a very fair idea of the originals, and an insert, actually printed from wood-blocks, offers a handy means of comparison.

The presentation bears the Tuttle stamp. There is no particular appeal to the specialist in Japanese art, but the inviting lay-out, the breezy text, and the plentiful illustration, all tend to attract people who may have avoided Oriental art because they felt it was 'beyond them'. Mr. Michener's anthology from the *Manga* is the sort of book that brings Japanese art within the reach of everyone.—J.H.

THE CATHEDRALS OF FRANCE: By R. P. Howgrave-Graham. (London: B. T. Batsford Ltd. 35s. net.)

'AN almost fanatical admiration of the French architectural ideal' combined with expert knowledge and some fine photographs should form the basis for a really useful book on the French cathedrals: that they partly fail to do so in this case can largely be attributed to slipshod writing and obscurity of aim (though some of the worst faults may well be the result of the author's recent serious illness).

Mr. Howgrave-Graham is at his best in his Introduction, in which he sets out to explain the nature and essential structure of Gothic architecture, and here he writes with the discipline and understanding of the engineer. He is particularly informative in his examination of the use of colour in mediaeval architecture and clearly reveals the magnitude of our loss. How restricted is our vision even when, as for example in the tympanum at Conques, traces of the former brilliant polychroming survive!

It is in the section devoted to descriptions of the cathedrals that weaknesses of organisation and style become disturbing. It was probably a mistake to confine the book to cathedrals; from an architectural point of view there is no justification for it, and if it was not possible, within the scope of this series (which includes John Harvey's admirable volumes on the Spanish and English cathedrals), to devise a title that would have enabled the work to embrace some of the great monastic churches at the expense of some of the lesser cathedrals, it would probably have been better to confine it to the Gothic examples and left the Romanesque buildings to a separate volume.

As it is we are introduced to Autun but not the great Abbey Church of Vézelay close by, to St. Trophime at Arles but not St. Gilles with its marvellous portal; while at Toulouse the cathedral of St. Etienne, though it has interesting features, hardly seems to deserve consideration at the expense of the great building of St. Sernin.

The descriptions of the individual cathedrals lack the concise clarity to be found for example in Gardner's *French Church Architecture* and they would appear to attempt too much. It surely would have been more valuable to have given

the dates of the principal windows at Chartres than the fact that 3889 figures in glass have been counted. Can it really be that any one, confronted by this supreme spectacle, could deliberately attempt such a calculation?

The description of Autun is appreciative and one of the best in the book, but the great central portal is ascribed to 'a date close to 1180', almost fifty years after its actual construction. It would seem likely that the tympanum at Autun was completed before that at Vézelay (unlike the majority of the capitals) but both were certainly finished by 1132. This was the moment of the full flowering of Romanesque sculpture in Burgundy: by 1180 the inspiration of Benedictine Monasticism had almost disappeared except in the extreme south of France and in Spain.

About the great Gothic Cathedrals there is much useful information—although at times the author's critical faculties appear to be overwhelmed by his overflowing admiration. He praises the façade of Tours, for example, right up to the 'ornate Renaissance cupolas of much charm', and the portals he describes as splendid. Many people will feel that the fifteenth-century sculpture, good though much of it is in detail, having lost its vital importance in the composition, has become superficial and contrasts unfavourably with the magnificent purity of the interior. The Renaissance cupolas, charming in themselves, ruin the proportions of the towers.

Books of this kind pour out of the presses today in a seemingly unending flow, and many of them are little more than trivial picture books. This book is much more than that, but one looks to writers of the distinction of Mr. Howgrave-Graham to set a standard by which the rest can be judged, and for that reason, if for no other, it is disappointing that this book should give the appearance of being too hastily put together, hardly doing justice to some valuable material. In spite of its shortcomings, however, many people will find it a useful introduction to the French cathedrals.—N.E.

ENGLISH COLLEGIATE CHURCHES: By G. H. Cook. (London: Phoenix House. 50s. net).

THOSE of us whose habit it is to spend at least a few days every year visiting some part of England's tremendous inheritance of churches will know very well that when our guide book tells us that 'the church was collegiate', it will almost certainly be worth seeing. What will it imply, in terms of architecture? The likelihood is that we shall find a larger and finer chancel than usual, probably some old stalls (and, if we are lucky, carved misericords), and possibly some other interesting buildings adjoining the church, serving now, perhaps, as an almshouse or as part of a school. There are also other collegiate foundations, of course, and among them the most important of any, which have no connection with parish churches.

On the origin and significance of the term 'collegiate', I suspect that most people would be reluctant to be too closely questioned. And, indeed, the answer is so far from simple that Mr. Cook has been able to write a whole book on the subject which is not a page too long. In a good introductory chapter, he describes the principal variations in the constitution of these foundations, whose only common characteristic was that each consisted of a group of priests, clerks and so on, banded together to form a 'college'. Some were founded by the bishops of the monastic cathedrals in rivalry with the monks: others were colleges of vicars-choral deputising for non-resident canons in the non-monastic cathedrals. Some had the duty of providing services in the chapels of royal or baronial castles; others were associated with guilds of merchants or town corporations; others, again, had a more specifically academic character.

After the middle of the fourteenth century, however, the great majority of priestly colleges, including almost all those associated with parish churches, were what are known as chantry foundations. A chantry (and here I cannot do better than quote Mr. Cook, who devoted another book to this very subject) 'was the name given to an intercessory mass that was recited at an altar in a church for the well-being of the founder during his life-time and for the repose of his soul after his death . . . Gradually there sprang up an array of unbeneficed priests whose prime duty was the singing of soul-masses, and whose stipends issued from chantry endowments'.

The chantry foundations, it must be admitted, throw a somewhat unedifying light upon our ancestors in the later Middle Ages. They reveal to us a people scared and superstitious: they were another (and somewhat morbid) manifestation of 'keeping up with the Joneses' ('my endowment will provide for eight priests: he only has six'), and also of rich men currying favour with the Almighty. At Fotheringhay, for example, the college kept open house, within set limits, to the poor wayfarer, but otherwise its thirty-four members (a master, twelve fellows, eight clerks and thirteen choristers) seem to have had virtually nothing to do but 'to pray for the good estate of Henry IV and his Queen, the Prince of Wales, the Duke of York and all the royal family, and for their souls after death'. It is therefore not surprising that, as noted at Coventry, 'they fell to lecherie and songs, daunces, harping, piping and also to glotony and sinne, and so turned the holinesse to cursaydnesse'. By 1547 there were many thousands of these people, mostly performing no useful work; and the confiscation of the chantry endowments by the Crown in that year may strike us as one of the best things Henry VIII ever did. Beverley at the suppression had seventy-seven people on the foundation, who were promptly reduced to a sensible number, namely four.

The credit side of the chantry system is best seen in the spread of education and in the creation of fine architecture. To what, however, did the first amount? Even in an avowedly educational foundation such as Eton, 'the Divine offices and masses were of prime importance; the education of the needy scholars incidental', and the range of subjects studied was certainly narrow. Nevertheless, it was to chantry endowments that we owe the foundation not only of famous educational institutions such as Winchester and New College, Eton and King's, but also of many small schools, whose buildings still occasionally survive from the fifteenth century to enhance the beauty of little country towns, as, for instance, at Higham Ferrers.

It is, in fact, the inheritance of fine architecture which chiefly counts to-day. There were grievous losses, but much remains, including some of our greatest glories: Beverley Minster, Southwell, King's College Chapel, St. George's at Windsor. There are also, it should be said, a good many collegiate churches which are not mentioned at all in this book, including some of really high quality, such as Shottesbrook in Berkshire, Denston in Suffolk, Thompson in Norfolk, Knowle in Warwickshire, Gnosall in Staffordshire (one of six in this county, of which only two are included) and Staindrop in Durham. My only major criticism of this book is that the author never explains on what principle he has selected certain collegiate churches for description and entirely omitted others, even from the list at the end. This must somewhat reduce the book's value to the serious student.

Otherwise, this is a most thorough, reliable and useful piece of work. The thirty-five buildings described cover almost every category and include all the finest examples: there is a liberal supply of beautifully clear plans, and the fifty-five illustrations are very well chosen if not invariably well reproduced. This is by no means Mr. Cook's longest book, but there can be little doubt, in my view, that it is his best. And, unlike so many books which are published to-day, it fulfils a real need.—A.C-T.

UGANDA IN BLACK AND WHITE: By Hugh B. Cott, with foreword by Sir Andrew Cohen. (London: Macmillan and Co. Ltd. 30s. net.)

DR. COTT'S book on Uganda is chiefly written in 109 most able drawings; drawings of landscape, people and animals, well printed, each on a separate page with its own commentary telling of the circumstances under which he made them and the nature of the civilisation they portray. He claims, and I think rightly, that the intimacy and personal quality of a drawing tells more than the usual photograph; for the draughtsman is all the time making his selection to convey his impression.

Dr. Cott has travelled widely in Uganda and in his introduction tells much of the beauty, excitement and immense variety of that country.

Sir Andrew Cohen in his foreword says that there is no more fascinating place in the world and that this is admirably conveyed in Dr. Cott's pen drawings.—H.S.E.

ART AND ARCHITECTURE IN SPAIN AND PORTUGAL AND THEIR AMERICAN DOMINIONS 1500-1800: By George Kubler and Martin Soria (Harmondsworth Middlesex: Penguin Books. 70s. net).

THIS is another important addition to the monumental 'Pelican History of Art', published by Penguin Books and edited by Dr. Pevsner. The present volume should prove most useful for anyone interested in Portuguese and Spanish

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art, particularly as it shows the impact of the art of these two countries in the western world. In recent years an increasing interest has been noted in the study of central and south American baroque, but obviously this cannot be rightly approached without a knowledge of the metropolitan art of both Spain and Portugal. The book now published is an attempt to cover the subject in this wider sense, and there is no doubt that the authors have produced a most satisfactory work. Both Dr. Kubler and Mr. Soria are well known for their studies in Spanish or Spanish-American art and it is good to see that they have now also devoted themselves to Portuguese art; a subject which is less known to the general reader in spite of important contributions since the end of the war, by British, American, French and Portuguese art-historians.

The book is well planned, Part I (Dr. Kubler's) being entirely devoted to architecture and Parts II and III to sculpture and painting. In all of them, the authors deal first with the art of Spain, then with Spanish-America and finally with Portugal and Brazil. Sr. Soria is at his best when writing about Spanish painting—there is, for instance, an excellent and extensive chapter on Velazquez—but we cannot agree with him about many of the attributions of Portuguese sixteenth-century paintings. This is a particularly difficult period, and if there are evident stylistical affinities between many of the groups of painters who produced what can best be described as a 'collective painting', it does not mean that we can safely label all their productions. And the reader tires of this sort of writing, specially if he cannot follow all the reasoning with the help of a good many photographs.

On the other hand, a somewhat more extensive chapter on architecture would have been appreciated, as there is no doubt that Dr. Kubler's contribution to this volume is of a very high order. The chapter on Portugal and Brazil provides ample evidence of the remarkable way in which he has grasped the spirit of Portuguese architecture. We have known him as an authority on Spanish-American subjects (on Cuzco, for example), but he is equally outstanding when analysing Portuguese and Brazilian religious architecture. Apart from a good and first hand knowledge of the buildings, he never fails to view them against the contemporary European background. There are admirable descriptions of the great Convent of Mafra and the character of the art of Ludovice, John V's architect; also on rococo, on Queluz Palace, and on centralized churches. Altogether a most satisfying, if short, chapter on a subject which has had little advertisement besides the sixteenth-century style known as 'Manueline'. A most rewarding book, as a result.—C. de A.

SCULPTURE OF JAPAN FROM THE FIFTH TO THE FIFTEENTH CENTURY: By William Watson. (London: The Studio Ltd. 152 illustrations. 65s. net.)

MR. WATSON'S excellent introduction to Sculpture of Japan covers approximately 1000 years, from 538-1500, and is accompanied by large plates of statues which come under discussion. The book is not only interesting for the development in Japanese sculpture during this period, but also for the light which all this throws on the coming of Buddhism to Japan and the shape of its growth. This sculpture is inseparable from its religious background, and it is here possible to appreciate the changes which came about as the earlier Indian and Chinese traditions penetrated to the furthest East.

With each illustration there is a careful and informed commentary, often giving special historical data and explanations of varied details. There are also helpful notes on iconography.

Mr. Watson out of his vast store of knowledge has succeeded admirably in conveying a great deal of information in an easy and readable manner.

The book follows the present fashion and is, in this reviewer's opinion, too large for comfort (it measures 15 inches by 9) and the consequent puffing up of plates is in many cases detrimental. Yet it is almost a relief to find no reproductions in colour.—H.S.E.

MODEL SOLDIERS: A Collector's Guide: By John G. Garratt. (London: Seeley Service & Co. Ltd. 42s. net.)

MODEL soldiers, from the tin or lead toy soldiers of our childhood, bought by the box, up to the highly detailed, individual works of art (as they undoubtedly are), to be found in private collections and a few museums, exercise a tremendous appeal to the majority of men; and many women, too. This is proved by the number of model soldier societies and collectors to be found all over the world.

It seems certain that Mr. Garratt's book (see also *Connoisseur Encyclopoedia of Antiques:* Vol. 3) will result in a considerable increase in the number of such collectors and enthusiasts. The author deals exhaustively and in scholarly fashion with every aspect of his fascinating subject, and the enthusiasm he has brought to his task cannot fail to communicate itself to his readers. It could be called a task, for though it has obviously been a labour of love, there have been very few books on the subject, and those few dealing only with one or two facets. This is certainly the most comprehensive, accurate and detailed treatment of the subject yet published, and will be as invaluable to collectors as it will be interesting to laymen.

Ranging from the eleventh Egyptian Dynasty, about 2300 B.C., up to the present day, and dealing with figures of clay, metal, wood, plaster, and even various sorts of sweetmeat (the author has a delightful story of the mad Czar Peter III), with figures flat and solid, this history is anything but dry bones, and there is a chapter on model-making and 'conversions' that will tempt many a reader to try his hand.

Military modelling is one of the few arts comparatively unaffected by modernism; that is to say by the various and strange interpretations that make so many recent and contemporary art forms unintelligible to the layman, or, I sometimes suspect, to anyone else.

The craft of model and toy soldier making has been carried on from very early times on a quite considerable scale, and no doubt, as the author points out, some of the little figures still extant

were in the nature of votive offerings rather than toys. There is plenty of evidence, however, to show that the miniature military figure has always been one of the most popular of boys' playthings. It still remains so. In spite of their susceptibility to the ravages of time, to say nothing of human ham-fistedness, early examples exist in surprising numbers, particularly on the Continent. The craft is one that by its nature makes possible comparison between the products of different periods.

Broadly speaking, the craftsman's object has remained the same: to portray a soldier in miniature with as much technical accuracy and truth to life in form and colour as possible; and though ancient and early specimens can be dated and geographically placed by the stylisation peculiar to the locality and period, many of them would be worthy of an honoured place in the most exacting collector's cabinet, quite apart from the value given to them by their antiquity.

Nevertheless, looking at the matter objectively, and firmly rejecting the role of 'laudator temporis acti' for its own sake, one must admit that modern developments in tools, materials and access to sources of research have resulted, in the main, in great improvements in the finished article. Indeed, the work of the few really top-class craftsmen (mostly French or English) is quite superb, equally satisfying to the eye of the artist and of the military expert, or of anyone with an appreciation of the colourful and the picturesque.

This book is copiously and excellently illustrated, the only small quibble being whether a few of the less expert modern examples are worthy of the honour. And one small inaccuracy: the sculptor Patrick Synge-Hutchinson, associated with Major Alan and David Coppin, is referred to as Synge Hamilton. *Model Soldiers* is a book to be thoroughly recommended to collectors, military enthusiasts, and to all who have not lost the capacity to stand and stare as the Guards go by.—A.M.C.

GOTHIC CATHEDRALS OF FRANCE AND THEIR TREASURES: By Marcel Aubert in collaboration with Simone Goubet. (London: Nicholas Kaye Ltd., 1959. £5 net.)

'IN the Middle Ages men had no great thought that they did not write down in stone', wrote Victor Hugo. For those able to interpret the language these thoughts are in great part revealed by this magnificent book on the Gothic Cathedrals of France, surely the most outstanding collection of photographs, embracing so many aspects of Gothic art, yet to appear. To students of architecture, sculpture or mediaeval iconography it will prove invaluable and to many others a revelation. Sculpture and architecture are ideal subjects for the heavily illustrated book that is now fashionable and too often lamentably bad, with a profusion of mediocre colour reproductions: this (with no colour plates) is one of the exceptional few that justifies the fashion, and it sets a high standard of book production (though the white cloth binding does seem a mistake).

Emile Mâle, in his great work *Religious Art in France*, demonstrated the truth of Hugo's observation with his detailed study of mediaeval iconography, which remains the basis for any real understanding of the subject; and reached the conclusion that 'the Cathedral of Chartres is mediaeval thought in visible form with no essential element lacking'. The artists and builders who erected the great twelfth- and thirteenth-century cathedrals were the strict interpreters of the mind of the church. As the second council of Nicaea had expressed it in 787, 'the composition of religious imagery is not left to the initiative of the artists but is formed upon principle laid down by the Catholic Church and by religious tradition'. The author of this book shows in his introductory essay that not only was the subject matter of the sculpture and glass dictated in this manner, but that the structure of the building itself was profoundly affected. Among the fundamental causes for progress in Gothic architecture the desire for light appears to have been pre-eminent. By the use of 'intersectory diagonal ribs abutted by flying buttresses, the builders were able to erect progressively higher and lighter arches, over increasingly wider and brighter naves'. The walls rose higher and higher and more and more of that height was occupied by windows until, in the choirs of Amiens and Beauvais, the shrine of glass dreamt of by the architects of the Middle Ages was attained. The great windows were filled with the teachings of the church for simple people, but the motive for their creation would also appear to have had a more profound basis. The cathedral was erected as the image of the City of God, lit by the dazzling rays of Paradise, and each part of it was a symbol, even as every action of the Mass was charged with symbolic significance. The mystical importance of light, which was thus an inspiration for the enlargement of the Gothic window, was given increasing emphasis during the Middle Ages until Dante was to make it the motif of Paradise. In the light of the great cathedrals was the image of God. As an explanation it is attractive and the evidence in favour of it is powerful (although in the past it has sometimes been exaggerated) but anybody who has stood in the nave of Chartres on a dull day or has felt the almost crushing gloom that can overwhelm one in the cathedral of Nôtre Dame, may be allowed a degree of doubt. Perhaps 'brightness' used in the translation is the wrong word, emphasising as it does only one aspect of light which is so complex: one is overwhelmed, even dazzled by the warmth, subtlety and fire of the mediaeval glass without being aware of any sense of brightness. Yet surely the light of paradise is a revelation of divine beauty in all its infinite variety not merely a blinding shaft?

No general Introduction of the kind attempted here can do more than touch on questions such as these. Its real object, indeed the central theme of the whole book, and it is never lost sight of, is to show how these great thoughts were expressed, and to trace the structural development of the Gothic cathedral from its emergence in the transitional art of the Portail Royal, that was still essentially Romanesque, through the stupendous achievements of Amiens and Rheims to the less controlled and even coarse opulence of Auch and Orléans. The whole success of the

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book can in great part be attributed to the fact that this central theme is never ignored in the text, and only very seldom in the photographs. Marcel Aubert is among the most distinguished authorities in his field, but what is so impressive about this book is not so much the scholarship, which one takes almost for granted, but the extraordinary discipline with which it is presented; so that in spite of the complexity of the subject matter the result is a balanced and completely intelligible whole. Perhaps the section on vaulting would have benefited from the use of diagrams which would have made a useful complement to the excellent cross sections of the principal buildings.

The chapters that follow the general Introduction deal under individual sub-headings with all the existing Gothic cathedrals, as well as a number that have failed to survive. And although some of these commentaries are necessarily brief, those on the major cathedrals contain a wealth of information about the architects and master craftsmen responsible, in addition to the principal historical facts, and essays on the sculpture and other decorative features. Finally more than fifty pages are devoted to notes (on the illustrations) which are in some ways the core of the whole book: free of superfluous comment they are used to enlarge on the broader generalisations of the text. 'At a glance the evolution of window design can be grasped here', boldly begins the note on a group of five photographs of windows, but indeed, with the aid of its fifteen lines, so it can. Individual features are emphasised with an equally sure sense of the significant, and the aid of judicious quotations. One begins almost to take the marvels revealed in the photographs for granted until a comment in the note prompts a second look. For example, the flying buttresses of the choir at Le Mans have been called 'one of the most daring structures of the Middle Ages', a description that impels a re-study of the plate.

The text has been translated into English by Lionel and Miriam Kochan, assisted by George Millard, and they deserve a special word of praise for doing so well something that is often done so badly. To describe the Portail Royal, however, as the Royal Portal is an irritation: some things are better not translated. Reims and Rheims both appear in this volume, a minor inconsistency that can probably be attributed to the fact that the plates were printed in France with their titles in French. But why a different version in English? These are very insignificant criticisms of a translation in which great trouble has obviously been taken with technical terms and which is always most readable.

By far the greater part of the book is devoted to the plates, which are so uniformly excellent that one must regret not being able to mention the twenty-eight different photographers or studios responsible. There are 462 separate illustrations in heliogravure and their selection and arrangement must have been a formidable task. Only those of the interior of Coutances seem to ignore the theme of the book and would appear to have been taken for theatrical rather than illustrative effect (though it must be admitted that the lantern of this cathedral lends itself to the kind of treatment it has received). No photographic showmanship is necessary, for the mass of these illustrations instil a sensation of excitement and awe that is the very essence of Gothic art, and leave one profoundly grateful for this splendid book.—N.E.

BOOK PRODUCTION NOTES

By Ruari McLean

Two Private Press books

THE Lion and Unicorn Press of the Royal College of Art has just issued a facsimile of the second known English writing book, published by Thomas Vautroullier in 1574, which survives in a unique copy in the Bodleian. There is an admirable short introduction by Berthold Wolpe, who also provides notes on the plates, which are reproduced by photo-litho in line. The original writing book was small, with a page size of less than 5 × 7¼ inches, indicated by a flat tint on the present more generous pages of 9½ × 8½ inches. This is the third facsimile of a Writing Book to be produced by the Lion and Unicorn, and it is interesting to note that the first two, Wolfgang Fugger's of 1553 and Julian de Yciar's of 1550, are being published this year in unlimited editions by the Oxford University Press: it is to be hoped that this one also will be made available to the general public.

Another private press book of distinction and importance is *Lucidor*, a short story by Hugo von Hofmannsthal which became the basis of the last libretto he wrote for Richard Strauss, the opera 'Arabella'. This has been printed by the Trajanus Press, at Frankfurt, handset in the original Janson types of the Stempel Type Foundry, with extremely impressive wood engravings by Felix Hoffmann. The book was designed by Gotthard de Beauclair, and, as usual with continental private press productions, the paper and binding are particularly fine. Five hundred copies were printed and only two hundred and twenty are for sale, at 120 DM, from the Trajanus-Presse, Hedderichstrasse 114, Frankfurt am Main.

American Book Collectors

Grolier 75 is a handsome volume celebrating the 75th anniversary of the Grolier Club of New York. It contains seventy-five short biographical sketches of deceased members of the club by living members, of considerable interest to all book and print collectors: nearly every page is alive with the breath of eccentricity, bibliomania, and just simply the love of books. Although the subjects are all American, the backgrounds and interest cover, of course, the English-speaking world and the great libraries of Europe; the world of books is truly international.

Grolier 75, although not illustrated, is a fine piece of printing and book design by The Spiral Press of New York, with a daring title-page printed in three colours (it took me several weeks of looking at the book to notice the third colour).

A Fine Catalogue

A PARTICULARLY fine Catalogue has just been issued by William H. Schab of 48 East 57th Street, New York. It is No. 27, *Monuments of Book Illustration, Early Printing and Manuscripts*, and contains 107 half-tone plates, including one in colour of a Flemish manuscript prayer book of c.1480 with the same kind of illustrated borders as those by the Master of Mary of Burgundy. There are many other valuable illustrations of manuscripts, printed pages, and bindings.

The illustrated Souvenir Booklet of the 'Italian Art and Britain' Exhibition currently being shown at the Royal Academy (published by The Royal Academy, 5s.) contains sixty-one excellent reproductions in monochrome half-tone, but the booklet, printed by a famous firm appointed as 'Printers to the Royal Academy' has been prepared with less typographical care than it deserved. The title-page is set in Bembo, the Introduction by the P.R.A. in Bodoni, the captions in Old Style, and the Index in Garamond. The effect is absent-minded and undignified.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later).

English Painting from 1500 to 1865: By Mark Roskill. London: Thames and Hudson. 18s. net.

Art of the World. I. India. Five thousand years of Indian Art: By Hermann Goetz. **II. Indonesia. The Art of an Island Group:** by Frits A. Wagner. London: Methuen & Co. Ltd. 42s. net each.

The Old Water-Colour Society's Club. The Thirty-Fourth Annual Volume: Edited by Adrian Bury, A.R.W.S. London: 26 Conduit Street. Issued only to members.

National Gallery Catalogues. The German School: By Michael Levey. London: The National Gallery. Published by order of the Trustees. 5s. 6d. net.

Byzantine Icons: With an introduction and notes by David Talbot Rice. London: Faber and Faber. (**The Faber Gallery of Oriental Art**). 15s. net.

Decorative Art. 1959. 1960. The Studio Year Book of Furnishing and Decoration: Edited by Henry Fuller. Introduction by Terence Davis. London: The Studio Publications. 35s. net.

The Museums Journal. Vol. 59. Nos. 9 and 10. December 1959 and January 1960. London: The Museums Association (33 Fitzroy Street, Fitzroy Square, W.1.). 4s. net each.

Some Examples of Irish Country Houses of the Georgian Period: By John Jay Ide. New York: Wittenborn & Company (1018, Madison Avenue). $5.00.

The British Council Annual Report. 1958–59. London: The British Council (65 Davies Street, W.1.). 1s. net.

Treasures of Kansas City

I BELIEVE . . . that great public collections will be formed by Individual exertions, and that in time America will rival the old world in Art-treasures.' So wrote James Jackson Jarves in 1855; and within a century his prophecy is largely fulfilled. Nowadays it is almost essential for European or Oriental art students to visit the many large museums which are scattered so liberally over the United States. A recently published *Handbook to the Collections in the William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts* at Kansas City, Missouri, lavishly illustrates the principal treasures in one such collection. In little more than twenty-five years this lively museum has acquired a hoard of works of art remarkable both for its quality and scope. The collections range from Summerian and Egyptian carvings of the third millennium to paintings and sculpture executed in Europe and America in the 1950's. There are Greek and Egyptian statues, Etruscan bronzes, Roman portrait busts, richly wrought Roman necklaces, Coptic carvings, paintings and textiles, Gothic sculptures, Renaissance paintings, Impressionist paintings and complete period rooms, to say nothing of a highly important group of Oriental objects.

In addition to the works from the Samuel H. Kress Foundation—to which there is a separate catalogue—there are a number of important Italian paintings. They include a fine *Madonna and Child* by the thirteenth-century Florentine 'Magdalene Master', a *Madonna of Humility* by Lorenzo Monaco, a very stylish portrait of a young man by Bronzino, a large and handsome Paolo Veronese of *Christ and the Centurion*, and Titian's signed and dated portrait of Antoine Perrenot de Granvella. Of the baroque paintings the most impressive is the ex-Chichester-Constable *St. John the Baptist* ascribed to Caravaggio. There is also a glittering *St. Cecilia* by Bernardo Strozzi and a limpid view of the Piazzetta by Canaletto. The Renaissance north of the Alps is represented by a handsome Hans Memling *Madonna and Child* and another *Madonna and Child* by the shadowy Petrus Christus (see in *The Connoisseur*, January, 1958), a painting of *St. John on Patmos*, from the Kloster Lambach near Salzburg, by Erhard Altdorfer, a small Cranach of the *Three Graces* and two Dürer drawings. Among several seventeenth-century Dutch pictures the portrait of a gentleman by Frans Hals and a magnificent late portrait of a youth by Rembrandt are outstanding.

The French paintings include George de la Tour's *St. Sebastian nursed by St. Irene*, perhaps the finest of the seven recorded versions of this fascinating work, Nicholas Poussin's *Triumph of Bacchus*, formerly in the Castle Howard Collection (together with a preliminary drawing of this composition), a pair of somnolent landscapes by Claude and a swagger portrait of Augustus the Strong by Largillière. The museum owns a small but very choice group of eighteenth-century French paintings, among them an intimate portrait of a lady and her lap dog by F. H. Drouais, a glimpse of Boucher's seductive Parnassus—*Jupiter in the Guise of Diana and the Nymph Callisto*—a delightful painting of a *Turkish Lady with her Attendant* by Liotard (exhibited at Burlington House in 1954), and a strongly romantic portrait of the sculptor Paul Lemoyne by Ingres. English works include a Gainsborough landscape with cattle and horses, *Repose* (also the preliminary drawing), Lawrence's striking portrait of Mrs. William Lock of Norbury, a fine Turner oil of the fish market on Hastings beach and a drawing of an endearing sow by Sir Edwin Landseer. The museum also possesses a collection of nearly two hundred miniatures, including examples of Hilliard, Samuel Cooper, Flatman and Cosway.

European Sculpture and Period Rooms

THERE are several notable works of European sculpture in the collection. Among the Gothic carvings a limestone statue of the Madonna and Child from the chapel of the Château at Gisors is outstanding. The Italian works include a pair of reliefs by a Lombard master of the late *quattrocento:* possibly G. A. Amedeo though the carving of the agitated draperies is closer to the style of the Mantegazza brothers. A larger than life sized group of Atalanta and Meleager carved by Francesco Mosca for Roberto Strozzi at Rome, probably in the late 1550's (mentioned by Vasari) and a sturdy statue of St. John the Baptist signed by the Venetian Tiziano Aspetti reveal the range of the neglected mannerist style in sculpture. The brilliance of French eighteenth-century portrait sculpture is illustrated by Houdon's bust of Benjamin Franklin.

Decorative arts are represented in this museum by a series of splendid period rooms, the earliest of which is English. It dates from the beginning of the seventeenth century and came from Bamfylde House, Exeter. There is a Louis XIII room decorated with panels of arabesques painted on a gold ground, and an attractive little Régence boudoir lined with *boiseries* from a Parisian *hôtel*. Two Italian *settecento* interiors are also of particular interest. The history of the American interior is illustrated by a rustic keeping room, a handsome panelled room of about 1755 and an early nineteenth-century room from Salem which is hung with Dufour scenic wallpaper.

Unique Collection of Orientalia

BUT the strength of the Rockhill Nelson Gallery resides principally in its large and unique collection of Orientalia. Early Chinese arts are exceptionally well represented by a range of bronze sacrificial vessels, fine jades and some very rare pieces of lacquer, dating from the Shang-Yin and Chou dynasties. The larger scale works include a Northern Wei dynasty relief of an Empress and her attendants, several Buddhist stelae dating from the sixth century B.C. and two graceful statues of the Kuan Yin Bodhisattva carved in the Chin period. There are also many Chinese paintings: and in Chinese ceramics there is a whole stable of T'ang horses and a hoard of Sung vases and bowls. The arts of India, Indonesia, and Persia are also well represented.

Circular Codrington silver punch bowl and cover, by Benjamin Pyne, London, 1701 (18 in. high, 17½ in. diameter), the largest William III example on record. Given by Mr. and Mrs. Joseph S. Atha to the William Rockhill Nelson-Atkins in honour of its silver anniversary.

HENRI-JOSEPH HARPIGNIES (1819-1916). *MENTON.* CANVAS, 15 × 21⅝ INCHES (38 × 55 CM.) SIGNED AND DATED: 'HJ HARPIGNIES 1901'. INSCRIBED 'MENTON'.

In the possession and in the third 'Paysages de France' Exhibition now in progress at the gallery of Mr. H. Terry-Engell, Old and Modern Masters, 3 Bury Street, St. James's, London, S.W.1.

Paysages de France-3 ième

Charles-François Daubigny (1817-1878). 'Environs d'un Village de France'. Panel, 7¼ × 13¾ inches, signed lower left: 'Daubigny'.

ON current view, the very attractive exhibition, *Paysages de France*, at the Terry-Engell Gallery, in Bury Street, St. James's, London, is the third annual display in this series. And it is apparent that the success that attended the others will certainly again be repeated.

Art movements come and go, but where they are sincere and accord with human understanding they remain ultimately of permanent value, unaffected by fashion. That the Barbizon School was very important and influentially creative there is no doubt. Its eclipse a few years ago was only temporary. What is not generally realised is that the Barbizon mood persisted throughout the nineteenth century in spite of the rise and triumph of Impressionism and post-Impressionism.

A picture in this exhibition that would enhance any collection of landscape paintings is *View of Menton* by Harpignies, reproduced in colour on the opposite page. Painted in 1901 when the artist was eighty-two, it might be the work of a man in the prime of life, so ardent and devoted is it to the artist's ideals.

Another work, *Le Laboureur* by Lépine, reminds us that this artist, influenced by Corot, was also in touch with Impressionism. And talking of Corot we can see how his message was personally interpreted by Trouillebert in such a picture as *River Scene with Birch Trees and Boat*. There are four pictures by this artist. The charm of the lesser-known members in the Barbizon 'rhythm' is that they responded not so much to a manner but to a communal vision. The visitor should look, for instance, at *Les Pâturages* by S. Pelouse. This flat landscape, with its poplar trees in the middle distance and dramatic sky, is taken direct from nature and expressed in a language as explicit as it is refined. Who, also, would quarrel with Lapostelet because his *Les Quais de Paris* and *La Seine près de Rouen* have something of Boudin's style? Nature, it would sometimes appear, imitates art, and doubtless expressed herself through Lapostelet with similar accents as made Boudin articulate.

It is pleasing to see two works by A. Lebourg (1849-1928), a neo-Impressionist with a sensitive and original colour range. This is admirably proved by his *View of Paris*, a late picture. A unifying characteristic of all these painters is that they were just putting all they had into expressing the things which they loved: a simple village street, as in Victor Vignon's *La Porteuse d'Eau*, or E. L. Vernier's *Beach Scene with Boat*. There is no self-conscious and insincere striving for originality at the cost of truth. Other artists in this company are Delpy, Richet, Viollet le Duc and Chintreuil.

Some great names are also present, notably Theodore Rousseau with a typical *Bois de Fontainbleau*, and Troyon with the lovely *Fin du Jour*, in which one feels the tranquil passing of a summer day in the Barbizon neighbourhood. Leon-Victor Dupré and Daubigny are represented by two enviable examples.

The realistic mood is beautifully expressed in Courbet's *Study of Wave Form*. Students of this great artist's work will be particularly interested in this powerful sketch. The romantic mood is vigorously shown in Paul Huet's *Arc en Ciel*. A great storm passing, light and colour perfectly placed in the centre of the picture contrasted with vast menacing clouds, a broken bridge across the river, and two little figures braving the elements compose a memorable atmospheric drama.

Such are some of the *Paysages de France* in a collection of seventy examples, forming an exhibition that is an oasis in the prevailing idiomatic babel. The well produced catalogue is appropriately in aid of the French Hospital in London.

Stanislas Victor Edouard Lépine (1835-1892). 'Le Laboureur'. Canvas, 12½ × 18½ inches, stamped lower right: 'S. Lépine'.

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International Saleroom

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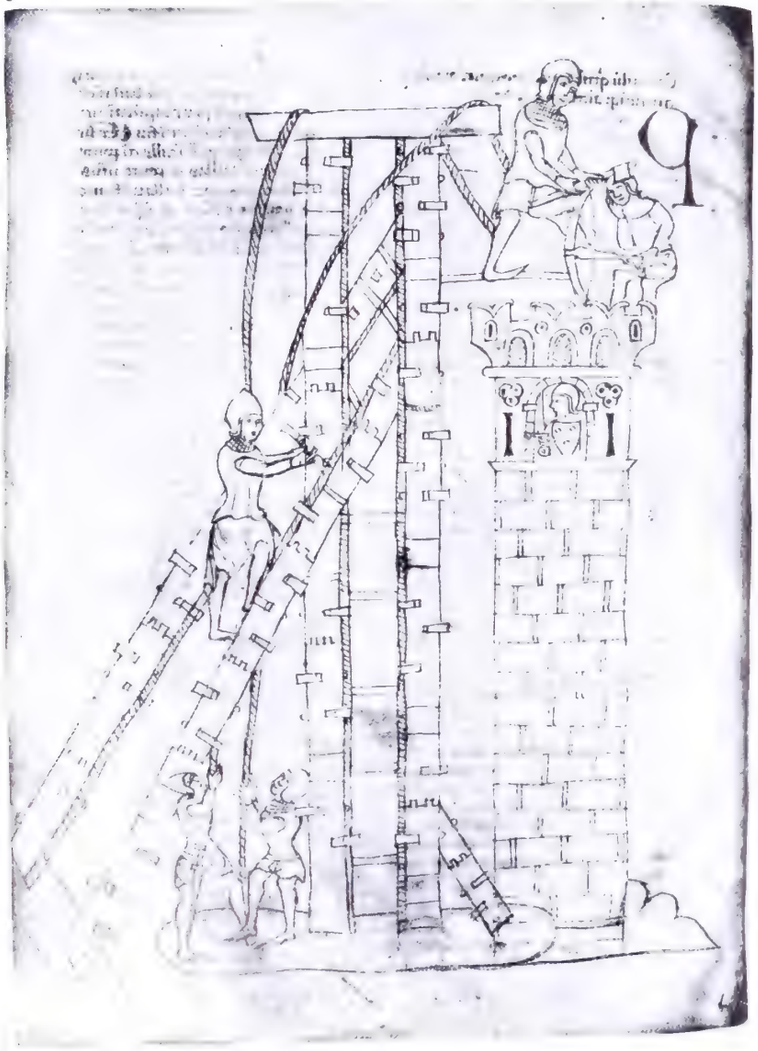
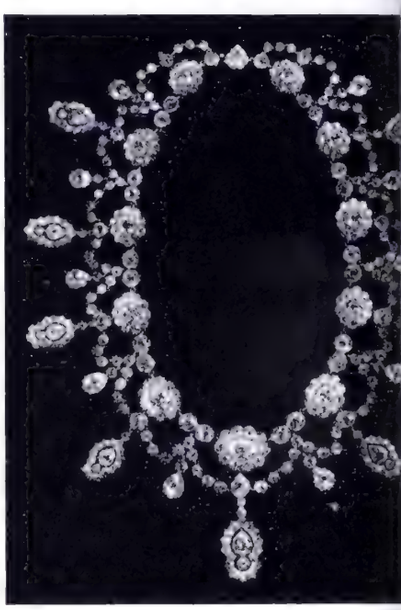


1. (L to R): Meissen figure of a Man, c. 1745, Frankenthal figure of a zither player, c. 1760, and a Meissen figure of an Oriental lady. £68, £131 and £54 respectively (Christie's). 2. An exceptionally fine set of tea caddies, cream jug, knives, spoons, and sugar tongs, by Paul de Lamerie. £6,600 (Sotheby's). 3. From Martin of Aachen: *Liber Acquisitionis Terre Sancti*, North Italy, 14th century. £4,200 (Sotheby's). 4. George III diamond necklace, sent for sale by the Earl of Shrewsbury. £27,000 (Sotheby's). 5. One of a pair of early 18th century Soho Teniers tapestries. £1,400 (Sotheby's).



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International Saleroom

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6. Oval miniature, $3\frac{3}{8}$ in. high, of Queen Anne, by Lawrence Cross. £336. 7. George Belson of the Marines, 3 in. high, by Andrew Plimer. £120. 8. Mahommed Ali Khan, 2 in. high, by John Smart. £304. 9. Emerald and diamond clip, by Cartier. £2,000. 10. Miss Lucy Engleheart, $2\frac{7}{8}$ in. high, by J. C. D. Engleheart. £147. 11. Henry VIII spoon with wrythen ball finial, 1514. £1,050. All these lots were sold at Christie's.

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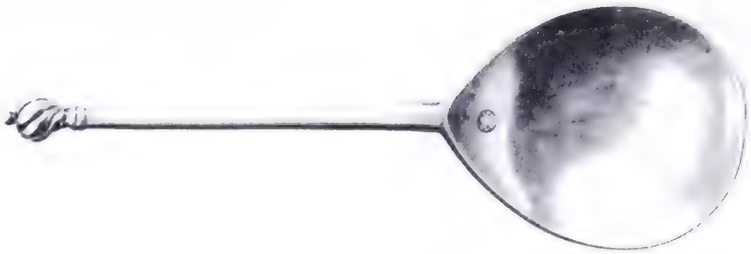

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Forthcoming Sales

SELLING AT SOTHEBY'S : 1 & 2. Rembrandt Harmensz van Rijn. 'Portrait of a Man', signed and dated 1633, panel $27\frac{1}{2} \times 21\frac{1}{2}$ in.; 'Portrait of a Young Woman', signed and dated 1634, panel $26\frac{1}{2} \times 21\frac{1}{2}$ in. (Selling March 23). 3. Elizabethan $7\frac{3}{4}$ in. high cup and cover of silver-gilt and mother-of-pearl, maker's mark *R.W.*, London 1590 (March 24). 4 & 5 (detail). From a set of three Sheldon tapestry maps woven by Francis Hyckes, sent for sale by the Philosophical Society of New York (April 8). 6. Pair of fine *famille-rose* Ch'ien Lung figures of pheasants, $13\frac{3}{4}$ in. high (April 5).

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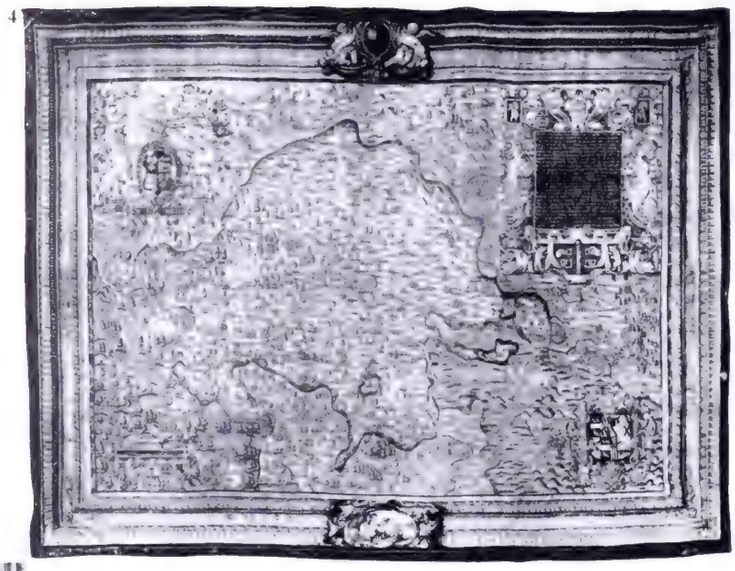

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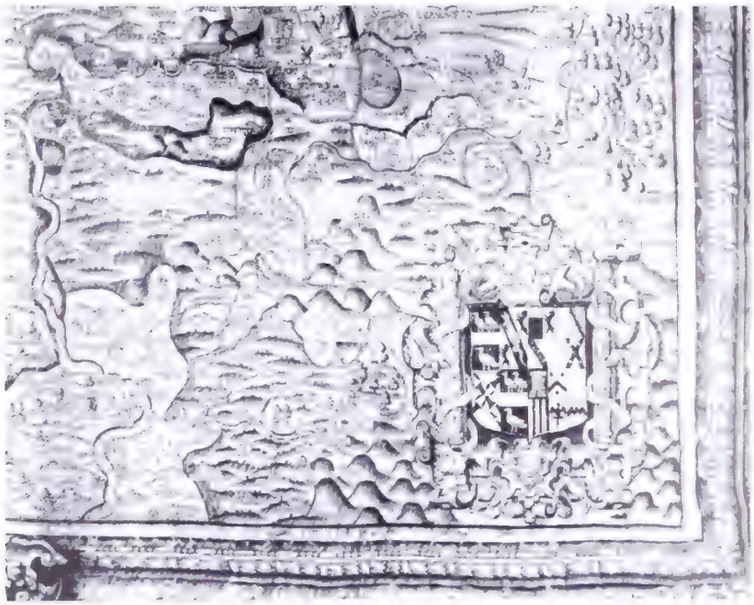

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Forthcoming Sales

SELLING AT CHRISTIE'S: 1. From the highly important Netherlandish picture collection formed by the late Dr. C. J. K. van Aalst of Huis-te-Hoevelaken, Holland: 'Portrait of Rembrandt', by Carel Fabritius, $14\frac{3}{4} \times 12$ in. (Selling April 1). 2. An important diamond brooch (April 6). 3. Louis XVI parquetry and Sèvres porcelain table, 31 in. high, $17\frac{1}{2}$ in. wide, by Adam Weisweiler, stamped. 4. Louis XV marquetry table à ouvrage, $33\frac{1}{4}$ in. high, the top 13 in. diameter, stamped *J. F. Oeben JME* under the centre drawer. 5. Louis XV ormolu cartel clock, the striking movement by Viger à Paris (Master, 1744), 48 in. high. Nos. 3, 4 & 5 are included in a sale of important French furniture on March 17.

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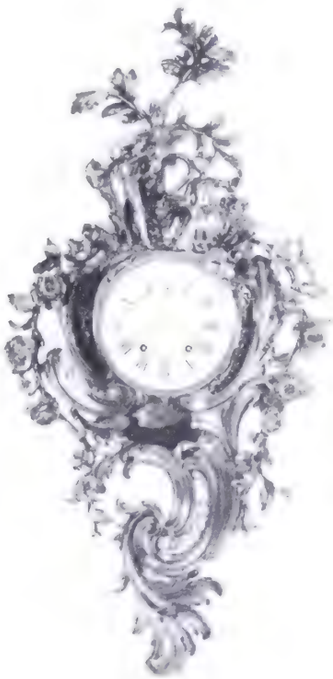

German and Austrian Rococo in American Collections

By Edward A. Maser

THE superb exhibition of European Rococo organized and presented by the Council of Europe at Munich in 1958—as did the great exhibitions of the work of Ignaz Günther held there in 1951 and of Bavarian Rococo held in London in 1954—once again made evident the importance and the beauty of eighteenth-century German and Austrian art. Like the German *Rokoko*, sometimes described as the brilliant end-phase of the great European artistic tradition begun in the Renaissance, this appreciation is also not new but is the end result of the studies which began in Darmstadt in 1914, when the first great 'exploratory' exhibition of the German Baroque was held. Since then, European appreciation of the art of this period in the German-speaking world has increased, but without any appreciable increase in the collection of works of art by either public or private collections outside the boundaries of Germany or Austria. It is, perhaps, interesting to note, therefore, that it would appear that, except for Germany and Austria, it is only in the United States that Rococo masterpieces of these countries are to be found in any quantity.

In the course of organizing exhibitions on the eighteenth-century sculpture, painting, and graphic arts of Germany and Austria, as a part of the University of Kansas' celebration of the Mozart Bicentennial in 1956, American possessions in this field were surveyed. An astonishing number of superlative works of art was found scattered among public and private collections throughout the United States. It is not altogether suprising that fine examples of Meissen, Nymphenburg, Höchst and Ludwigsburg should be found in great abundance in America, as elsewhere, since the productions of the great Central European porcelain manufactories have always been popular, and assiduously collected. It is rather the presence in the United States of monumental sculptures and significant paintings and drawings that may seem surprising. How these works came to America during the last three decades is in itself significant. A few scattered items crossed the Atlantic in the normal course of the westward movement of European art: for example, the drawings at the Cooper Union, in New York, and the Crocker Art Gallery in Sacramento, came as parts of rather extensive collecting activity in the field of drawings. Again, unique items such as the Cosmas and Damian figures in Kansas came disguised as decorator's items and lay as such, until discovered, in a dealer's storehouse. Here and there a private collector, attracted by intricacy or colour, or richness of material, brought home examples as 'souvenirs' of sight-seeing.

Although Central Europe was studying, and thus gradually appreciating, its own Rococo art some forty odd years ago, it was not until the 1930's that Americans began to be seriously attracted to it. One of the earliest, and most impressive, instances of this was the acquisition by the Metropolitan Museum of portions of

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1. Johann Esais Nilson (1721-1788). 'The Fountain'. Drawing in pen and ink with grey washes. Preliminary drawing for an engraving. Nilson was one of the most productive inventors of decorative designs which served, in engraved form, as models for the craftsmen of the century. ***Walter Laemmle Collection, Los Angeles, California.***

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2. Georg Raphael Donner (1693-1741). Reclining Nymph. Lead, 11½ inches high. Although small, this superb work, formerly in the Bondy Collection, exemplifies such works as the figures around the Providentia fountain in Vienna. *Fogg Museum of Art, Harvard University, Cambridge, Mass.*

3. Bust of a Noble of the Order of Hubertus. Early eighteenth century, South German (Württemberg). Formerly attributed to Balthasar Permoser. The pedestal is not the original. *Museum of Fine Arts, Boston, Mass.*

4. Follower of Paul Egell (1691-1752). 'Summer', from a set of Four Seasons. Grey sandstone. Seven feet, 9 inches with base. *Fogg Museum of Art, Harvard University, Cambridge, Mass.* (Alpheus Hyatt Fund).

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5. Johann Baptist Hagenauer (1732-1810). Christ at the Column. Gilt bronze, 7¾ inches high. Signed and dated 1756. ***Cleveland Museum of Art*** **(John L. Severance Collection).**

6. Johann Baptist Hagenauer. The Glorification of St. Sigismund. Marble, 16½ inches high, signed and dated 1754. Formerly in Stift Sankt Peter, Salzburg. The arms are those of the Archbishopric of Salzburg and of Sigismund von Schrattenbach, the Prince-Bishop. Hagenauer, nephew of the Mozarts' landlord, also made the great monument to the Virgin, the Mariensäule in the Cathedral Square in Salzburg. ***University of Kansas Museum of Art, Lawrence.***

7. Joseph Götsch (1723-1793). St. Cosmas. Lindenwood, with white and gold polychromy. Five feet 8 inches high. Bavaria. The painted wood sculpture of Bavaria represents, in the work of such men as Ignaz Günther, Götsch's master, the highest achievements of the German rococo in sculpture. ***University of Kansas Museum of Art, Lawrence.***

8. Johann Evangelist Holzer (1709-1740). Adoration of the Shepherds. Oil sketch for a ceiling. ***John and Mabel Ringling Museum of Art, Sarasota, Florida.***

the eighteenth-century *Choir Stalls of the Cathedral of Trier*; up to that time the greatest such work in terms of size alone, to enter an American collection. This was, however, a unique case, since, except for some South German *boiseries* now in a California private collection, no other important examples of an architectural nature are to be found in America.

It was not through such conscious efforts that America accumulated its present riches in the field. The opportunity was fortuitously offered, ironically enough, by Germany itself. The great exodus from Hitler's Europe, of collectors, scholars, and art dealers—many of them passionate students of Rococo who brought their collections with them—is the real reason for the riches in the United States of German and Austrian Rococo works of art. Such scholars as Hanns Swarzenski, Hans Huth, and Otto Benesch, working as curators and teachers, introduced a generation of American students and art lovers to the charm and elegance of Germanic *Rokoko*. Inspired by them, American museum directors, looking as always for works of art of superior quality whose price had not become astronomical, welcomed the opportunity to collect from among the many things brought by emigré collectors and dealers to the United States. Men like the late A. Everett Austin of Hartford and Sarasota, John Coolidge of the Fogg, and others, acquired, during the war years and immediately afterward, various rare, fine works which are today envied by their European colleagues. Collectors like William and Eugenie Suida, Siegfried and Jenny Phillipsohn, Janos Scholz, and Walter Laemmle have Rococo works in their collections which were famous in Europe before the war. And it can be presumed that they will remain in America. Yet this assumption may not be as certain as one might expect, for, considering the 'one-way' flow of European art treasures into America in the past, the post-war art market in New York has experienced a different trend. The well-supported state museums of West Germany are actually coming to America and buying back important Rococo works. In spite of this new tendency, however, American collections do possess examples of German and Austrian Rococo which call for attention.

In the field of sculpture, for example, few works are more

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impressive than the life-size grey sandstone figures of the *Four Seasons*, by a follower of Paul Egell, in the Fogg Museum at Harvard University. For all their size and their somewhat battered condition, they still represent the elegance and virtuosity with which some pupil of the great sculptor of Mannheim created garden sculpture. They still convey, although decorative in purpose, the sophisticated ideal of the eighteenth century. Outside of Germany and Austria nothing of comparable quality is to be found anywhere except perhaps the two large lindenwood figures of *St. Cosmas and St. Damian* at the University of Kansas. These figures were discovered in the store room of a Maine antique dealer. How and why they came to America is not known. Beneath the thick coating of grey paint with which they were covered was found their original polychromy of white and gold. Attributed, and convincingly so, to Joseph Götsch, co-worker and disciple of the great Ignaz Günther, they epitomize the activity of these two sculptors in such churches as that of Rott am Inn, where St. Heinrich and St. Cunigunde, the work of Günther, courteously and with infinite grace invite the worshiper to raise his eyes heavenward to the image of God the Father, the handiwork of Götsch.

Where Southern Germany is well represented in the United States by these large works, examples of Austria's Late Baroque may be found in smaller, but equally lovely, works. A *Reclining Nymph*, again of the Fogg, is the work of the finest sculptor of the Hapsburg world, Anton Raphael Donner. Its leaden sheen lends itself beautifully to the representation of the soft modelling of the female form. Best representing Rococo Salzburg—whose art has been likened to elegant confectionery—is the small *Kabinettstück* of Johann Baptist Hagenauer, the tiny marble cloud-enveloped obelisk of the *Glorification of St. Sigismund*, a bit of courtly flattery of that friendly patron of the Mozarts, Prince-Bishop Sigismund von Schrattenbach. Another work by Hagenauer in America is the jewel-like *Christ at the Column* in the Cleveland Museum. On its gilded surface the broken light and rippling contours so beloved of the eighteenth century, as well as the gentle sadness of the Christ, show clearly how much the art of the Rococo had departed from the dynamism

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and aggressive vigour of the seventeenth century.

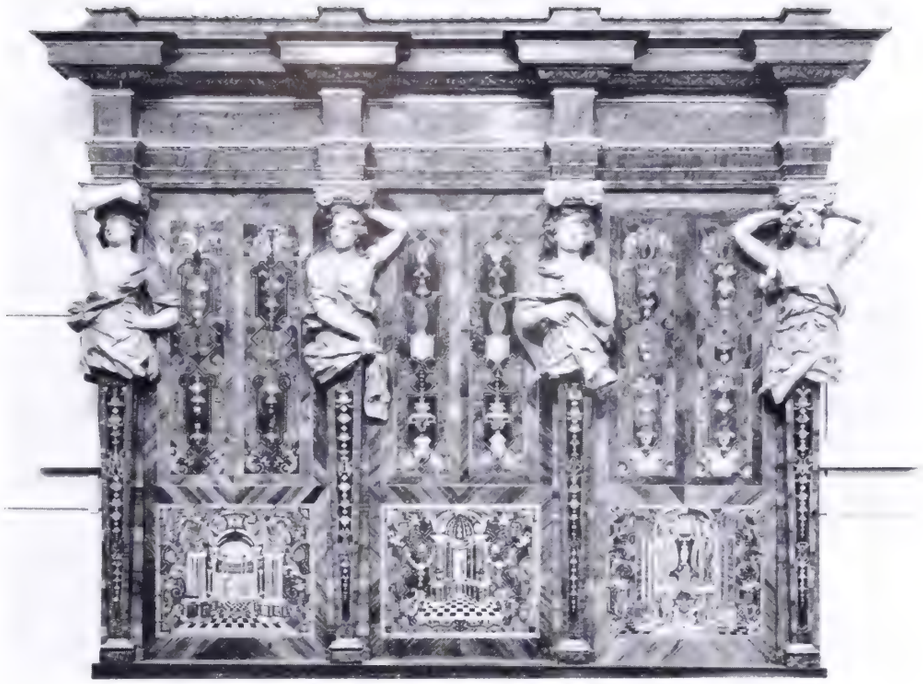
Another aspect of Austrian eighteenth-century Rococo may be seen in the so-called 'character heads' by Franz Xaver Messerschmidt—when the philosophizing of the Enlightenment was sobering the *brio* of the Rococo—making it more 'intellectual' and leading it ultimately to the archaelogical pedantry and abstruse 'philosophizing' of the nineteenth century. Two of these heads by Messerschmidt are in the United States: one in the Boston Museum, another in a New York collection. Other artists, perhaps familiar to scholars of German Rococo but not so well-known to the English speaking public, might be mentioned. Works by Johann Wolfgang van der Auvera and Giovanni Giuliani are in Boston and Sarasota; others by Dorfmeister, Zächerle and Feichtmayr are in private collections. Ranging from the small and delicate to truly monumental, a good representation of the plastic creations of the period may thus be found in the United States.

That drawings and paintings should be relatively more abundant is, of course, to be expected. Portraits by painters such as Anton Raphael Mengs and Angelica Kaufmann—whose cosmopolitan character, so typical of the Enlightenment, almost remove them from classification into any sort of national grouping—are found in respectable number. Notorious for their literary associations, such artists have long been of interest to historians and students of literature. But an artist like the Austrian, Franz Anton Maulbertsch, who has emerged as one of the most brilliant and fertile painters of the entire century, and locally important artists like Johann Martin Schmidt of Krems, Johann Evangelist Holzer, Johann Michael Rottmayer von Rosenbrunn and Januarius Zick, are also represented in the States. Although the greatest glory of German Rococo painting, the great frescoed ceilings of its churches and palaces, cannot be enjoyed outside Germany and Austria, sketches such as that of Holzer at Sarasota serve to give an idea of its nature. The same is true for the ecstatic phantasies of Maulbertsch, whose sketch for his altarpiece at Ehrenhausen is in the Wadsworth Athenaeum. The Rembrandtesque and yet thoroughly Rococo altar paintings of Kremserschmidt can be found in Kansas, as can the peasant vitality of Januarius Zick in San Francisco. Scattered across America, almost every major artist of Germany and Austria can be found. The same holds true for drawings. The great Maulbertsch in his *Flora* at the Fogg and in the *Donors of Obrowitz Monastery* in the Suida Collection, to name but one of the many fine Austrian drawings in this latter collection, is well represented. Philadelphia has its surprising cache of Matthäus Günther drawings, the Crocker Art Gallery in California and the Cooper Union in New York their fine coverage of the field. Also numerous collections, both public and private, have many excellent, if isolated, examples.

The representation of these three fields of artistic endeavour give no impression of any sort of a logical beginning in collecting them. There was none. The majority of the works mentioned here, or illustrated in these pages, were acquired in the last twenty years. And the trend continues as such important new acquisitions as the monumental Jorhan sculptures at the Nelson Gallery in Kansas City further enrich American holdings in this fascinating field.

9 Franz Anton Maulbertsch. (1724-1796). The Donors of Obrowitz Monastery. Pen and pencil drawing with brown washes on buff-coloured paper. Although inscribed as by Josef Johann Winterhalter, this superb drawing has recently been re-assigned to Maulbertsch, who painted, with his pupil, Winterhalter, the frescoes in the library of Obrowitz Monastery, near Brno, Czechoslovakia, in 1781. *William and Eugenie Suida Collection, New York.*

10. A section of the eighteenth-century choir stalls of Trier Cathedral. Carved and inlaid wood. *Metropolitan Museum of Art.*



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11. Franz Zächerle (1738-1793). Pygmalion and Galatea. Wood relief, $28\frac{3}{4}$ inches high by $20\frac{1}{2}$ inches wide. It has also been attributed to Donner, under whom Zächerle studied, and is undoubtedly the original model for the several bronze casts after this relief. *New York, private collection.*

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12. Franz Anton Maulpertsch. The Portrait Painter. Oil on panel. 10 14 inches. Signed on reverse; *Maulberge fec. University of Kansas Museum of Art.*

The Connoisseur in America

By Malcolm Vaughan

German Late Gothic Sculpture

A DEVELOPMENT heretofore largely unobserved is the greatly increased American appreciation of German Gothic sculpture. A generation ago, less than a hundred first-class examples could be found in the United States, and scarcely a dozen of them were correctly identified. Today almost every German Gothic sculpture workshop of note, indeed, nearly every master, is well represented in America by authenticated works. This happy development is brought to mind by an item of news from Cleveland. The Cleveland Museum announces the purchase of the two full-length statues seen below of St. Stephen and St. Lawrence. They are by one of the foremost sculptors of German late Gothic times: Tilmann Riemenschneider. These sculptures are uncommonly fine examples, companion pieces, dating about 1502-1510, when Riemenschneider was in his forties, and in his prime. 'They are superb examples of Riemenschneider's art', says the able curator of decorative arts at Cleveland, William Wixom.

Dr. Bode, who first published these works, believed they were originally part of an altarpiece in the region of Rothenburg. Lately this provenance has been closely indicated by Justus Bier, who has discovered documents showing payments to Riemenschneider for an 'All Saints Altarpiece' carved for the cloister church of the Dominican nuns in Rothenburg. When this church was demolished in 1813, the altarpiece was dismantled.

In the two carved lindenwood statues now in Cleveland, Riemenschneider's hand is visible throughout: in the noble devotional air of the figures, the considerable knowledge of anatomy, the vigorous animation of the drapery folds, and in the deep undercutting of the hair, resulting in curvilinear curls. All reflect Riemenschneider's mature style so clearly as to be, in effect, his signature. These important statues bring to nine the number of works by Riemenschneider now known to be in the United States. In addition to the St. Stephen and St. Lawrence here reported, the list, recently compiled by Dr. Bier, is as follows: *Virgin with the Christ Child* (Dumbarton Oaks Collection, Washington, D.C.), *Madonna and Child* (Museum of Fine Arts, Boston), *Portrait of Anna Selbdritt* (Walters Art Gallery, Baltimore), *Bust of St. Burchard* (U.S. National Gallery of Art, Washington, D.C.), *Bust of St. Urban* (Allen Art Museum, Oberlin College, Ohio), *Madonna and Child* (Museum of Art of the University of Kansas), and *St. Jerome Extracting the Thorn from the Lion's Foot* (Cleveland Museum of Art). The last named work is in alabaster. The remainder are in wood.

Great Gift to Yale

TO Yale University from the late Louis M. Rabinowitz, of New York has come a munificent bequest of mediaeval and Renaissance paintings. Louis Rabinowitz had long been known as a wise and discerning benefactor to Yale. He endowed a chair in Semitic languages, established a unit in Judaica research, and was a leading patron of the library. He had also given Yale, across the years, a few fine pictures. His bequest of twenty-eight additional pictures brings to thirty-three the number of paintings with which

(At right). Left and right respectively: 'St. Lawrence (37¼ in. high) and St. Stephen (36½ in. high). Both are in polychrome and gilt on lindenwood and are by Tilmann Riemenschneider (*c.* 1460-1531). They have been acquired by the Cleveland Museum of Art. (Below). 'The Madonna Annunciate', by Stefano di Giovanni Sassetta; the gift of Hannah and Louis M. Rabinowitz to Yale Art Gallery.

he has enriched the Yale University Art Gallery. Of this gift perhaps the rarest portion is the group of early Flemish and German paintings, chief among them a Crucifixion, by Cranach; a watercolour miniature, by Holbein; and a handsome fragment of an allegory, by Hieronymous Bosch. This northern group is especially remarkable because good works by these northern masters seldom come on the market any more. Of late years they are well-nigh impossible to obtain. Yale's acquisition of these examples helps fill a gap in her collections.

To be sure, rare paintings of similarly fine quality and historical value are also to be found in the group of two dozen Italian pictures in the Rabinowitz bequest. Most of these are *trecento* and *quattrocento* primitives, together with several paintings dating from the High Renaissance: a portrait by Titian, a portrait by Tintoretto, and three oil-on-canvas ceiling decorations by Tiepolo. Notable among the Italian primitives are two pendant panels of prophets, *St. Andrew* and *St. James the Greater*. These were originally part of the celebrated Carmelite altarpiece painted in Siena in 1329 by Pietro Lorenzetti and his assistants; also the beautiful little *Madonna Annunciate* in egg tempera on wood, reproduced below, from an altarpiece by the *quattrocento* Sienese artist, Sassetta. Other early Italian pictures include: a large *Madonna*, by Vivarini; a saint, by Carlo Crivelli; pendant panels of saints, by Paolo Veneziano; and a *Coronation of the Virgin*, by Jacopo di Cione.

The particular value of these early works is that they help strengthen Yale's opportunity to teach the history of art across the period when Western painting was being reborn. The Yale Art Gallery is the proud possessor of the Jarves Collection, the first large collection of mediaeval and Renaissance paintings ever brought to the United States. This nucleus was expanded some twenty years ago, when a devoted son of the university, Maitland Griggs, gave a number of very fine paintings and sculptures also dating from these periods. The Rabinowitz pictures now further round out Yale's holdings in this field. As the Curator of Renaissance Art at Yale, Charles Seymour, Jr., has been quick to remind us, the University 'will benefit immediately and enormously from the presence of these fine originals. Their value as instruments of education can hardly be overestimated'.

Courbet in Retrospect

OUTSTANDING among the events of the season is an exhibition of paintings by the nineteenth-century champion of realism, Gustave Courbet. The show is now on view at the Museum of Fine Arts, Boston, following prior presentation in Philadelphia. Two museums usually participate in exhibitions of this importance, in order to split the cost. Some eighty paintings, reflecting the several periods of Courbet's art, are gathered together, enabling Americans for the first time to examine his achievement at full length. The result seems likely to increase our interest in Courbet's work; indeed, may tend to quicken among us a revival of respect for realistic art.

Realism happens to be unfashionable at the

(Above). 'Covert of the Roe Deer', by Gustave Courbet, loaned by the Louvre to the great Courbet Exhibition at Philadelphia and Boston. (Below). 'Cliffs at Etretat', a well-known work by Courbet (1869) now in the United States. This has been lent to the Courbet Exhibition from the collection of Mr. and Mrs. R. Sturgis Ingersoll of Pennlyn, Pennsylvania.

present moment. Its opposite, abstract art, is now in style. Collectors of the abstract are riding the fashion so confidently that some of them have been heard to say that realism is not an art. Such wisdom may be born of innocence; for many people think of realism only in its nineteenth-century manifestation. Actually nineteenth-century realistic painting did not come to full flowering because of an historical coincidence. Photography was invented about the time that realism was beginning to displace romantic art. The resulting 'flight from the camera' left Courbet the only master in the field, with scarcely more than mincing factualists to follow him. Thus realism was left high and dry, without a group of geniuses in the younger generation to develop its great values. All the young geniuses fled to impressionism or post-impressionism. Moreover, Courbet himself was by native character ill-suited to be the leader of a realist movement. Had he been a dazzler like Manet, or a virtuoso like Picasso, he might have attracted young genius to his cause. Instead, Courbet had the personality of a peasant, and gathered around him mostly minor talents. Further, he lacked intellectual range. Having stumbled into the belief that life and nature are more important to humanity than the sensations, emotions and imaginations of artists, he sought to paint 'unpersonally', turning his back on the impassioned, the poetic, the ideal. In short, he limited himself to one or two arcs of the universe that realism can be. The self-limitation automatically reduced his technical range as well as his conceptual aim. In consequence, he suffered his form to become academic; indeed, often to become scarcely more than a show of variations on nature.

All these unfortunate circumstances were reflected in the full-length exhibition of Courbet's work. Happily many of his best paintings were on view. The display made plain that he was a greater artist than present-day abstractionists think. It also brought one to hope that should ever the pendulum swing again toward realism, may the field be championed by a whole school of geniuses rather than one.

Of the pictures assembled in the Boston exhibition about half were loaned from American sources, the remainder came from museums and private collections in France, Switzerland, Germany, Sweden, Scotland, and England. The loans from outside America included an early *Self-Portrait*, 1842, lent by the Petit Palais, Paris; three forceful works from the Musée des Beaux-Arts de Besançon; and other works from the Musée Fabre, Montpellier, the Wallraf-Richartz Museum, Cologne, and from the Louvre. Among the latter were *The Ten O'Clock Rock* (environs d'Ornans), and the serenest of his landscapes-with-animals, *Covert of the Roe Deer* here reproduced. Observers were astonished at the quantity of fine paintings by Courbet that have found their way to the United States. No less than forty-two examples, many of them major, were selected from three times that number of Courbet paintings now in America. Notable among these are *Landscape near the Banks of the Indre*, lent by Mr. and Mrs. Averell Harriman, New York; *The Trellis* (A Girl arranging Flowers), lent by the Toledo Museum; *Dressing the Bride*, lent by Smith College; *Cliffs at Etretat* (see illustration), lent by Mr. and

(Above). This silver caudle cup is by Jesse Kip (1660-1722) of New York and shows a certain Dutch influence. It was a recent loan by the Ford Museum, Dearborn, Michigan, to the Virginia Museum of Fine Arts. (Below). Left and right are two further loans to the Virginia Museum: a silver tankard by Cornelius van der Burgh of New York, from the Mrs. William H. Savage Collection, and a silver teapot by Joseph Richardson, Jr. (1752-1831) of Philadelphia, which came from the Walter M. Jeffords Collection.

Mrs. R. Sturgis Ingersoll, Pennlyn, Pa.; and a fine still life, *Fruit in a Basket*, lent by Mr. and Mrs. J. Watson Webb, New York.

New York Collectors of Ancient Art

FIVE years ago the Fogg Museum at Harvard staged an exhibition of some four hundred ancient art objects borrowed from collectors all over the North American continent. It was the first loan-show of ancient arts ever held in the United States. The response was so encouraging that New York collectors of ancient arts began working toward a similar presentation of their own. This New York exhibition, of over three hundred objects selected exclusively from New York private collections, was held this winter at the Metropolitan Museum. The date of the opening coincided with the annual meeting of the Archaeological Institute of America. The term ancient art was widely interpreted, the result being that the objects ranged from the fourth millenium B.C. down to pre-Spanish Conquest American times, and included a wide range of cultures: Ancient Near Eastern, Egyptian, Classical (that is to say, Greek, Cypriot, Etruscan, Roman) and, in addition, Celtic, Early Christian, and Pre-Columbian. The unusual range, and all this diversity, turned out to be unusually interesting. It also had apparent news value, for even casual passers-by came to view comparisons between achievements of one civilization and another. As might be expected, there were no excessively large objects on view. New York houses and apartments are not big enough for collectors to gather about them huge statues, carved sarcophagi, and imposing architectural fragments. The show did not therefore have the appearance of what a similar undertaking might resemble in Europe.

Chronologically, the earliest, the Ancient Near Eastern section, comprised objects dating from the fourth millenium B.C. down to the Roman-Syrian development which ended about the second century A.D. In geographical compass, the provenance extended from large parts of western Asia and the Caucasus to Persia and Palestine. This compass included Sumerian, Chaldean, Assyrian, Luristan, Phoenician, and other early civilizations. Among the objects in this section were painted vases, stone sculptures, carved ivories, and articles in hammered gold, cast copper, and bronze. There was also a considerable Egyptian section. Here the range extended from Predynastic to Ptolemaic times, the objects including heads and other life-size fragments in the round, whole-length statuettes in stone and wood, limestone bas-reliefs, blue faïence, some jewellery, and sections of wall paintings.

The classical section was the largest. Leading New York collectors of classical art—such as Walter C. Baker, Christos G. Bastis, Harris Dunscombe Colt, Joseph V. Noble, and Mrs. Alexander Pinney—generously loaned their finest pieces. These made a stimulating parade of treasures. Extending from the Cycladic period of the third millenium B.C., through Minoan and Nycenaen objects, the exhibits followed the glory of Greek art in its Archaic, Classic, and Hellenistic periods, on through Etruscan and Roman blossoming in the West, and to Cyprus in the East. One fine thing after another was on view: marbles, splendid bronzes, vases, terracottas, jewellery, gems, coins, and glass. Few of these treasures had ever been shown in public before. Here was a primitive stone head, from the Cycladic Islands, of 2000 B.C.; as 'modern' as an abstract head by Brancusi: There a Greek seventh century B.C. bronze head of a griffin (see illustration), as boldly simple in form and design as only a master sculptor can create. A Greek sixth century B.C. marble head of a horse was a superbly vigorous work, and among a surprising number of fine Greek vases were such rarities as the black figured amphora with lid reproduced. This is an Attic example dating about 540 B.C., and is signed by Andokides as potter.

The Celtic, Early Christian, and Pre-Columbian sections were not so large, but contained some choice pieces. They included Celtic gold torques lent by Alastair Martin; Early Christian gold objects and bronzes from the collections of Mrs. Murray Crane, Maxime Velay, and Harris Colt; and Pre-Columbian (Pre-Conquest American) pottery, metalwork, and stonework, severally lent by Mrs. Dudley T. Easby, Jr., and Albert Gallatin.

(Left above). Richard Humphreys (1772-1791) of Philadelphia was the maker of this silver urn. In the Dr. Charles T. Chamberlain Collection, it was another loan to the American Silver Exhibition. (Right). From the Walter C. Baker Collection: a late 7th-century B.C. Greek bronze head of a griffin which, with the Attic, 540 B.C., black-figured amphora from the Christos G. Bastis Collection seen below, is now on loan to the Metropolitan Museum.

Survey of American Silver

THE outstanding exhibition of early American silver held this winter at the Virginia Museum of Fine Arts proved a major event. Visitors from all over the State poured into Richmond for the occasion, and specialists came from distant cities. Several hundred silver examples were assembled. The selection was made by the foremost authority in the field, Kathryn C. Buhler, and was made so intelligently that the show stood as an historical panorama of American silver from its seventeenth-century beginnings to early nineteenth-century days. Virginia is an especially appropriate place to hold a great exhibition of early American silver, since on the shores of Virginia in 1608 landed the first silversmiths ever to reach America. They were William Johnson and Richard Belfield, two workers in precious metals recorded by the founder of Virginia, Captain John Smith. A third Smith is recorded as working in Virginia

in 1620. However, no silver made by these first three craftsmen has survived.

The earliest American silver that has come down to us—escaping fires, wars, and the melting pot—are pieces made in Boston by John Hull and Robert Sanderson about the middle of the seventeenth century. Several fine examples of their work were on view: various cups, a porringer, a tankard, and a communion beaker. From these examples together with others by their followers in the next generation, it was evident afresh that, with the exception of Dutch-influenced Nieuw Amsterdam work, American silver was inspired by English silver. With the exception of a French Huguenot emigré here and there, and a few Dutch-trained silversmiths in Nieuw Amsterdam, the first American silver craftsmen were colonists from England. Accordingly, the forms, the designs, and the decoration were predominantly English in style.

Firstly, the quality of the metal itself followed the English standard of sterling. Furthermore, the quality of the skill was based on the traditional English system of thorough apprenticeship. In addition, the models employed, up to the time of the Revolution, were of English silver pieces brought over year after year by oncoming boatloads of settlers. Yet English and American silver can seldom be confused. Each has a separate grace and force, a distinctive air which is the product of the separate circumstances in which it was made. American silver as a whole possesses its own individuality. It is as unlike English silver as English silver of the same period is unlike its French forebears. The silver panorama in Virginia made this native American character freshly clear: the 'whiter' colour of the American metal and the greater simplicity of form, due to the colonial lack of ostentatious design, and the tendency to plain, undecorated form, and when a skilled craftsman was automatically accepted as a leading citizen. All these basic factors made for native character. It would not be without interest to send this exhibition on a provincial tour of France, Germany, Austria, and Italy—to European countries, in fact, where English silver is not intimately known. From objective European reaction, Americans themselves might learn much about the character of their early silver.

It was thrilling to find so many famous pieces under one roof: John Coney's unique monteith; a porringer and a creampot by Paul Revere, Sr.; a whole collection of works by the patriot, Paul Revere, Jr.; one of Edward Winslow's sugar boxes; a New York caudle cup, by Van der Burgh; a cypher teapot, by Gerrit Onckelbag; one of Jacob Boelen's Dutch-inspired tankards; Torah bells, by Myer Myers; a porringer by the earliest known Philadelphia silversmith, Cesar Ghiselin; a dozen rarities by Joseph Richardson; a standing salt, by Philip Syng; a pair of Maryland canns, by Simeon Soumaine; and two dozen pieces by early Virginia silversmiths.

Russian Arts in Baltimore

THE wealth of the Walters collection in Baltimore is almost unbelievable. For twenty-five years this gallery has astonished us again and again with exhibitions of unknown items in its possession: Greek vases, ancient sculpture, mediaeval sculpture, Renaissance bronzes and jewellery, European porcelain, silverwork, glass, French nineteenth-century painting, and so on. This season the gallery astonished us anew when, for the first time, it brought out its old Russian religious and decorative art treasures, a selection of some fifty pieces from the two hundred Russian works of art it owns. From these fifty pieces alone it becomes clear that the Walters Gallery has one of the largest collections of Russian art objects outside Russia. The exhibition proved the finest panorama in America since the presentation of the George R. Hann Collection in Pittsburgh fifteen years ago. The Walters chose the present time for its display because this is 'a moment when in the framework of world politics a renewal of interest in Russian culture is manifest'. And as the director of the exhibition, Philippe Verdier, reminds us: 'The art of Russia represents a splendid inheritance which deserves a share of the recognition accorded to her literature and music'.

The display comprised icons, enamels, bronzes, silverware, and goldsmith work, the material ranging from 'Scythian' jewellery of the first century A.D., to objects made by Fabergé in the early 1900's. Outstanding amongst the early jewellery were a first century A.D. Sarmatian pendant of wrought and chiselled gold in the form of a bear, and a wonderfully well-preserved pair of first century two inch wide, South Russian bracelets of beaten gold set with enamels and studded with amethysts, green gemstones, and seed pearls. Two of these stones were Greek intaglios re-used by a goldsmith who worked in the Black Sea region in 'barbaric' times. The region was then a crossroads of Greek and Iranian cultures with converging influences from Scythian traditions and the kingdoms of India. Among the later mediaeval objects a rarity was a fine Ukrainian bronze aquamanile showing the influence of mediaeval aquamaniles made in Western Europe, together with a certain inspiration derived from Near Eastern and Byzantine bronzes of similar form and design.

A group of painted icons attracted more than usual attention. They ranged from the thirteenth to the seventeenth centuries, and represented most of the major Russian schools or regions: Vladimir-Suzdal, Novgorod, Moscow, Yaroslavl, and others. The icons naturally, reflected their source in Byzantine art, particularly a Novgorod tempera panel dating from about 1400. The subject was a powerful, mystical head-and-shoulder of Christ as Our Lord of the Burning Eye. There were also a beautiful icon of the Annunciation, which was altogether remarkable early fifteenth-century Moscow work, and a late fifteenth-century *Icon of the Trinity*. This was of particular interest to scholars because, even at this late date, it showed no Western influence. Indeed, it was still so definitely Eastern in character as to show in the background a building suggestive of Persian architecture.

The enamels featured a group of extremely rare seventeenth-century *usolsks:* combinations of painted enamel on silver and enamel filigree on silver. These were followed by other vigorous and varied examples: an unusual portable cross in boxwood mounted in silver with filigree enamelling; and a South Russian (Georgian) enamelled box, made as the case for an illuminated Gospel manuscript. The enamels also included an eighteenth-century cup, blue enamelled on copper, and a *tour de force* in the form of a miniature group-portrait of Peter the Great and his family.

Of special interest was the selection of silver and nielloed silver of the seventeenth and eighteenth centuries. The example here reproduced, a mid-seventeenth-century large silver parcel-gilt bowl with spout, incorporates a decorative device of letters used as ornament, a motif inspired by Islamic art. There is a similar bowl in the State Armory at the Kremlin. Other pieces showed Dutch influence: silver loving cups of globular, traditionally Russian form but their decorative features of Dutch origin. An inscribed presentation piece was a Moscow silver and parcel-gilt kovsh or boat-shaped bowl, bearing around the rim an engraved inscription recording that it was a gift in 1680 from Czar Fedor. These pieces are distinguished by their great simplicity. Of the more sumptuous items there was a silver parcel-gilt standing cup with cover, the body decorated with portrait medallions in relief surrounded by openwork that recalled the Chalice of Antioch and similar examples of the early goldsmith's art of Syria.

Perhaps the most remarkable example of eighteenth-century goldwork was an enamelled gold vase or potpourri of sculptural design, worked in relief and chiselled. It was made in 1768 by the Swiss emigré, Jean Pierre Ador, one of the artists responsible for the new French taste adopted in the Russian arts in the reign of Catherine the Great. It is said that this potpourri was a gift from Catherine the Great to one of her favourites. Distinctive objects in jade and other materials gave a final sumptuous air to large sections of this display of Russian objects of art.

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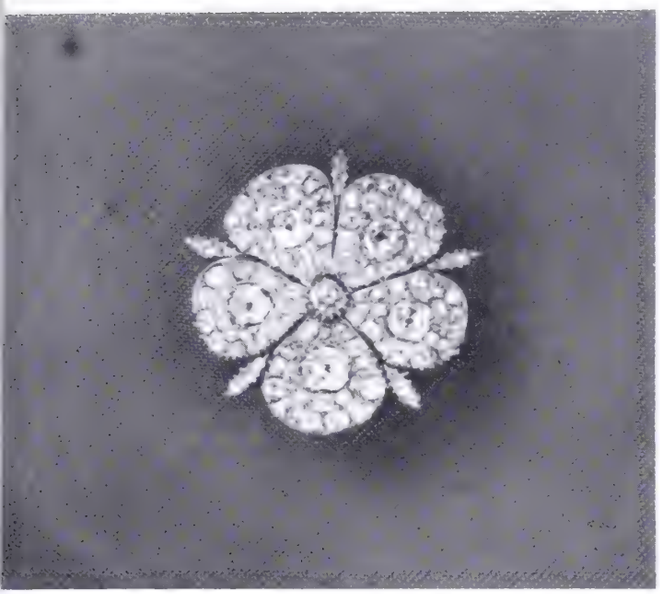

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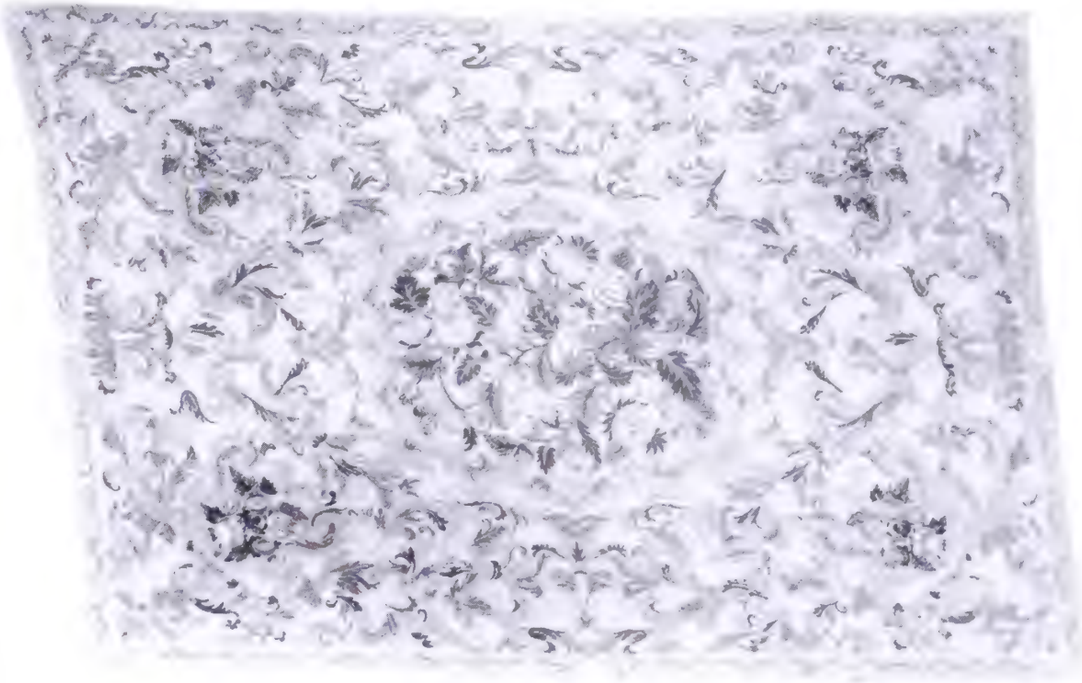

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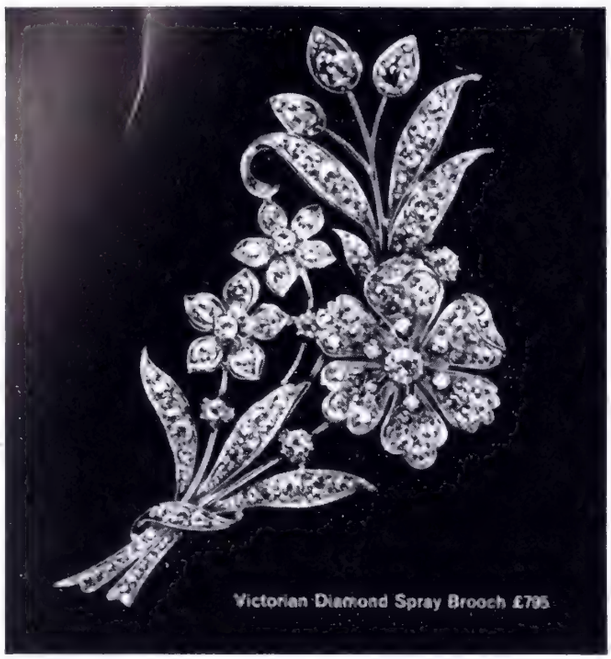

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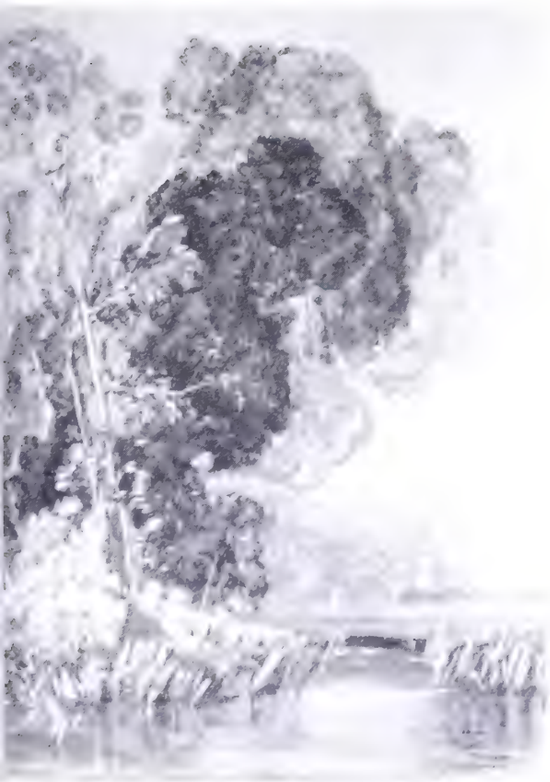

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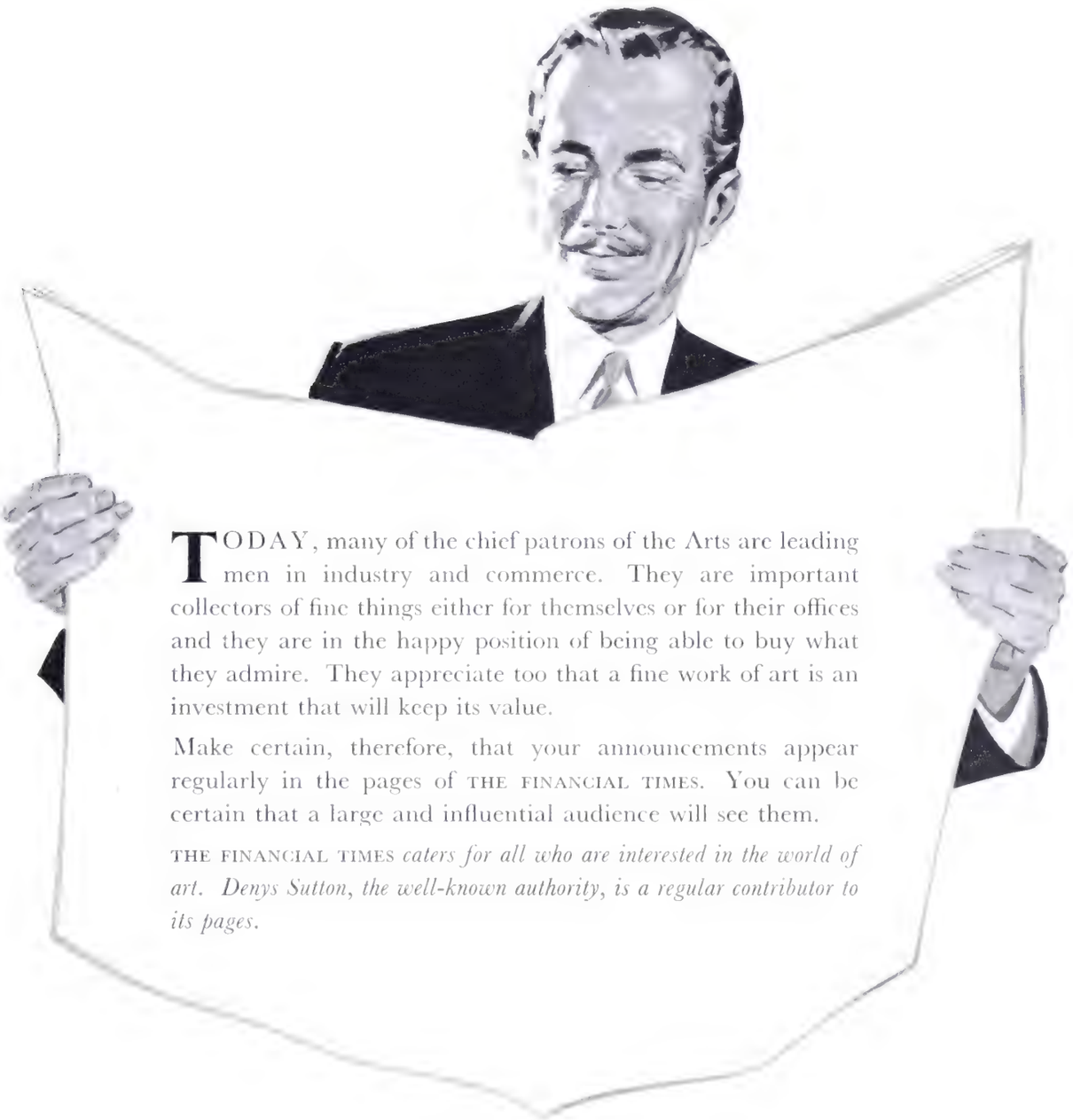

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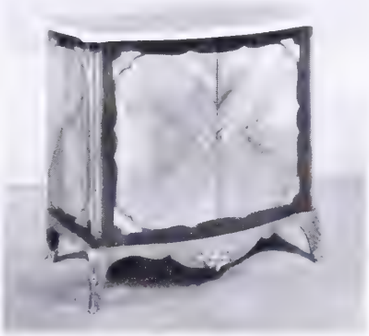

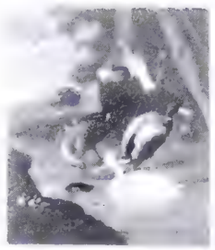

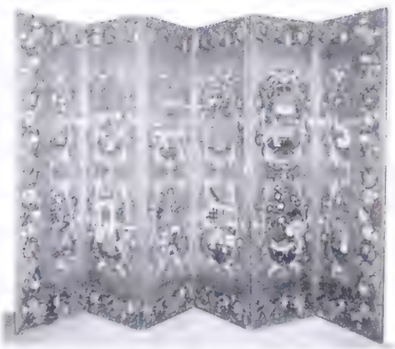

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Panel [illegible] inches

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HEAD OF A MAN

Drawing, black chalk heightened with white, on grey paper. 15½ × 11½ inches

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JAN van GOYEN (1596–1656). *RIVER LANDSCAPE WITH A RUINED CASTLE*

Panel 14½ × 13½ inches. Signed J. Goyen and dated 1642

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Metal panel [illegible] [illegible]

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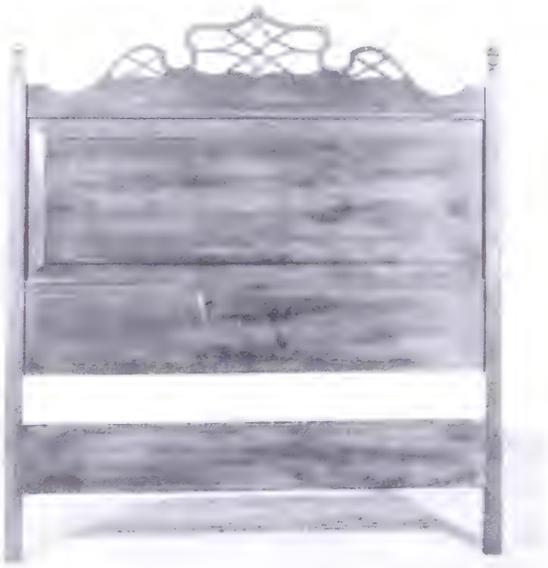

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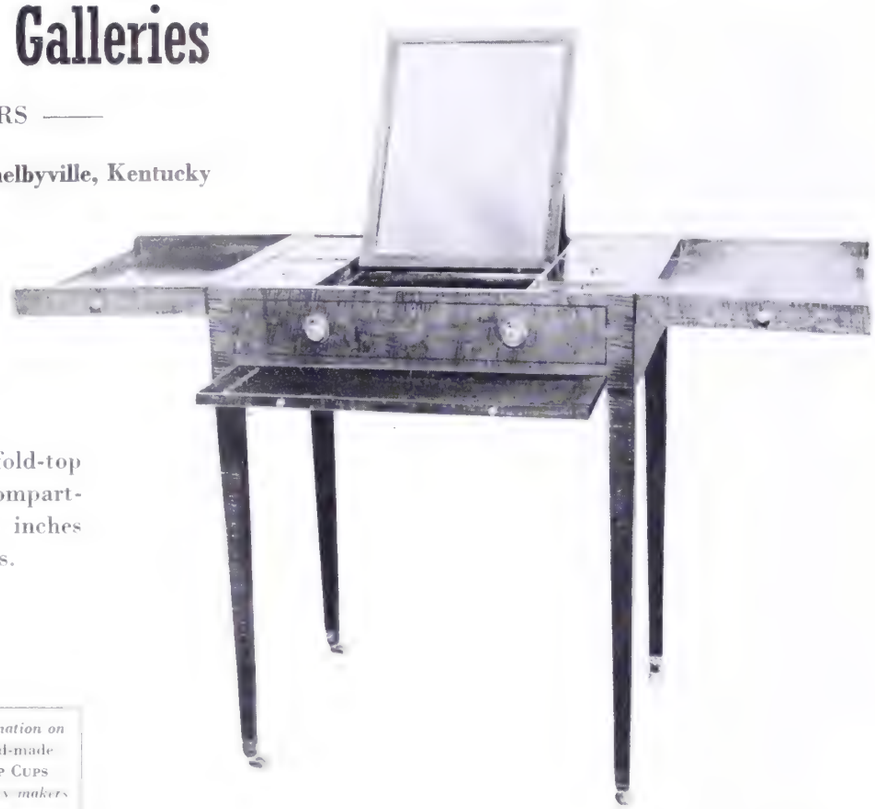

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George Stubbs. ' "Jupiter" and a Mare'. Canvas, 37 × 48 inches. *Sir Martyn Beckett Collection.*

Paintings of the Horse: At the Virginia Museum of Fine Arts

By Basil Taylor

IT is thirty years at least since any significant show of English sporting art was arranged in the United Kingdom. But the New World has now redressed the balance of the Old, in the great 'Sport and Horse' Exhibition being held in the Virginia Museum of Fine Arts at Richmond, Virginia. Paintings by John Wootton, James Seymour, George Stubbs, Sawrey Gilpin, Ben Marshall and James Ward have made the largest contribution; the other artists represented, with the exception of the American Edward Troye, being nineteenth-century Frenchmen including Géricault, Manet and Degas.

Thirty years ago the English sporting, or, as I prefer to call them, animal painters were largely disregarded by students of English art, while those who did attend to them valued their work mainly as the illustrations to sporting history. In the years between the quality and historical significance of the best of them has been considerably, if not yet sufficiently, revalued. Stubbs above all has risen enormously in general esteem and this remarkable man is now widely recognised as being among the most powerful, sensitive and original of English artists.

Certain facts should by now be evident. The English school of animal painting is, at least in its scope and variety, unique in European painting; for nowhere else was such a range of influences in force. The growth of racing and hunting attended by the breeding of horses and dogs, the development of a scientific agriculture with the demand for records of animals, a new and particularly English concern for rural life and the social activities connected with it, the expanding interest in natural history and the forms of the animal creation, all these factors created a unique artistic situation. Again, if one wishes to understand the special conditions of English art and the circumstance of being a painter in England, then this tradition provides ample and most indicative evidence.

This Virginia exhibition is only concerned to show pictures of the *horse*, and therefore much that is characteristic of the school has to be omitted, especially in the case of Stubbs and Ward. Both were men with a great breadth of interest, many of whose best pictures do not portray this creature. The English section of the exhibition has been built upon the work of the six artists already mentioned. Between them they span the period from the last decades of the seventeenth century to early Victorian times. At the outset racing was beginning to be an organised sport, the breeding of thoroughbreds was becoming almost as great an enthusiasm as had been the breeding of tulips in seventeenth-century Holland, and foxhunting was emerging as the chief country sport. In the middle phase racing and hunting not only became regularised and subject to a huge body of custom and expertise but, as many would believe, enjoyed their golden age. By the end of Ward's lifetime both sports had been deeply rooted in English life, and racing in particular commanded the interest of a great mass of the population. In this respect it is the progress from a small body of noblemen enjoying their recreation on Newmarket Heath to the national spectacle of Frith's Derby Day.

John Wootton, who learnt his profession under a Dutch artist Jan Wyck and is, perhaps even more than Barlow, the first of English sporting artists, shows the union of a patently continental style with pictorial conventions imposed by the special demands of English sporting patrons. It is impossible to reveal the whole of Wootton's talent without, as is impracticable, removing from Longleat and Althorp some of the very large canvases he made for those houses. But the Virginia exhibition does include excellent examples of his work as a painter of equestrian portraits (as in the George II and Duke of Cumberland from the Linlithgow Collection), of horse portraits and racing and hunting subjects. James Seymour, whose career like so many of these animal painters is obscure, was largely self-taught. Yet although he was not much affected by the sophistications of eighteenth-century picture-making, he had a personal vision and a strong sense of form which has yet to be properly appreciated. The Virginia Museum has been fortunate in securing three pictures from Lord Hylton, who owns the largest collection of Seymours: fifteen paintings commissioned by his ancestor, John Jolliffe. I believe that these, with other fine examples, will be one of the revelations of the exhibition for American visitors.

English owners have been so frequently called upon for exhibition loans in recent years that the showing of Stubbs is not perhaps all that his admirers would wish but there are some undoubted masterpieces, most obviously the Hambletonian, the *Gimcrack* from the Macdonald-Buchanan Collection and Earl Fitzwilliam's frieze of mares and foals. And among the interesting American Stubbs's are Mr. Paul Mellon's delightful *Pumpkin* and a painting in enamel on a Wedgwood plaque of stallions fighting. It is fitting that Stubbs, a great anatomist, should also be represented by four of the drawings for *The Anatomy of the Horse* from the

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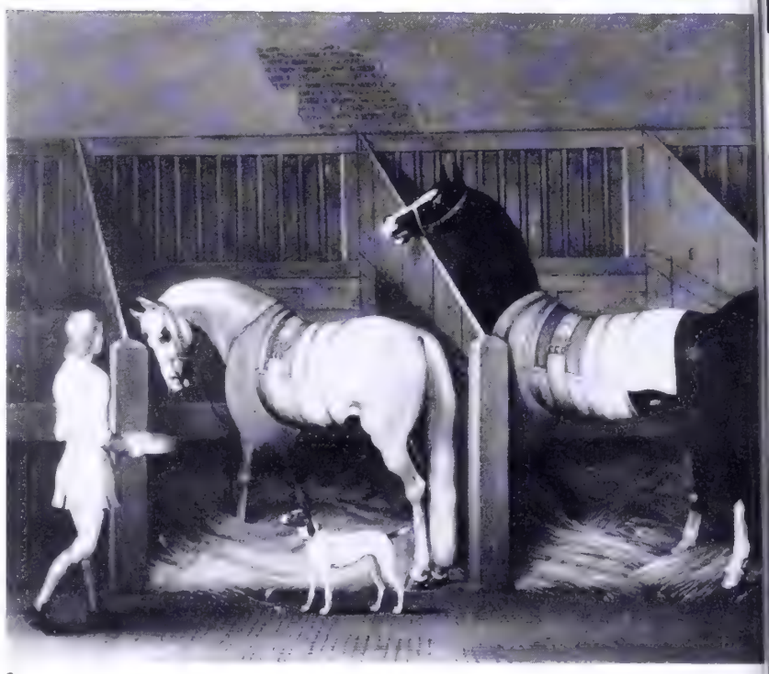
Royal Academy, for not only did he raise the level of quality and inspiration in all the established forms of animal painting required by English patrons, but by his study of horse structure gave a new authority to the image of that animal.

Sawrey Gilpin is a painter whose work is infrequently seen. But he was a highly educated and intelligent artist, with a delight in the dramas of animal activity and temperament. His famous *Death of the Fox*, of which there is in the exhibition one of several replicas, brought a new kind of energetic realism to the hunting picture, and his paintings of horses frightened by lightning—the one in the Royal Academy has gone to Richmond—foreshadows later work on this theme by Géricault and Delacroix. One may say, indeed, that Gilpin is the link between the reposeful and monumental detachment of Stubbs and the romantic animation of a Marshall or a Ward. As a laureate of sporting occasions—the very sounds and scents as well as the characteristic sights and occasions of the Turf and the Field—Marshall is unsurpassed. At his best, in landscape and human figures as well as animals, he is one of the most accomplished painters of his generation. There is also an exceptionally fine group of Marshalls, including very important examples from Rockingham Castle and the Macdonald-Buchanan Collection as well as some important American paintings. There is also an interesting Marshall from the English Royal collection. James Ward, the last of the six, was a man who in his long life of ninety years showed both extraordinary industry and great, indeed neurotic, ambition. He tried everything except perhaps still-life, and, like Haydon (and with as little success), attempted to scale the peaks of history painting. At his best and when his aspirations did not drive him to technical and stylistic mannerisms, he could be a forceful and deeply perceptive painter, as the fine picture lent by Prince Ali Khan reveals.

I have here mainly considered the English pictures, since the French nineteenth-century works derive not only from different circumstances but from very different artistic intentions. However, they form a very remarkable group which includes Géricault's famous picture of horses racing at Epsom, loaned by the Louvre, three fine Degas, a Manet of Longchamps and works by Daumier, Forain and Dedreux. Altogether this is an exhibition of exceptional interest and quality. Perhaps this piece of American enterprise may prompt some English institution to commemorate our animal painters as seriously.



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1. George Stubbs. 'Mares and Foals'. Canvas, 40 × 75 inches, painted for the Marquis of Rockingham in 1762. ***Earl Fitzwilliam Collection.***

2. James Seymour. 'Two Horses in a Stable'. Canvas, 22¾ × 30 inches. ***The Hon. Michael Astor Collection.***

3

3. James Ward, R.A. 'The Skewbald Stallion'. Canvas, 27½ × 40 inches. *The Prince Ali Khan Collection.*

4. Sawrey Gilpin. 'Horses frightened in a Thunderstorm'. Canvas, 33 × 49 inches. *The Royal Academy of Arts.*

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5. John Wootton. 'Huntsmen with Hounds'. Canvas, 40 × 50 inches. *A. M. Glen Kidston Collection.*

6. Ben Marshall. 'Thomas Mellish, Esq., on "Saucebox" '. Canvas, 40 × 50 inches. *Paul Mellon Collection.*

7. Degas. 'Race Horses'. Canvas, 12 × 15¾ inches. *Museum of Fine Arts, Boston.*

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8. Edward Troye. 'Flora Temple and her Foal'. Canvas, 24 × 30 inches. *Walter M. Jefford Collection.*

9. James Seymour. 'The Chaise Match Run against Time on Newmarket Heath, 1790, by the Earls of March and Eglinton'. Canvas, 42 × 66 inches. *Paul Mellon Collection.*

10. George Stubbs. 'Pumpkin with a Stable Lad'. Canvas, $39\frac{7}{8} \times 32\frac{3}{4}$ inches. *Paul Mellon Collection.*

10

John Smyth and the Provost's House, Dublin

By Maurice Craig

The Provost's House has the incalculable advantage of having been occupied as a dwelling-house from the time of its building till the present day. During the tenure of the late Provost, Dr. E. H. Alton, it was not, at least latterly, much seen by visitors or guests. But under Dr. McConnell, who succeeded in 1952, the house has been structurally restored and conservatively redecorated. The furniture has been sifted and is selectively displayed, and such fittings as chandeliers have been found and reinstalled. It now presents internally as brilliant a spectacle as it can ever have done, on those occasions, fortunately not rare, on which it is used for those social purposes for which it was designed.—Editor.

THE progressive refinement of manners towards the second half of the eighteenth century could hardly be better exemplified than by the succession of Francis Andrews as Provost of Trinity College in 1758. His predecessor, Richard Baldwin, who reigned from 1717 for forty-one years, was a 'character', autocratic and not conspicuously learned, prepared to lead in person his undergraduates in their traditional and bloody battles against the butchers of the city. The polished Andrews, on the other hand, was a courtier, a parliamentary politician, and had travelled in Italy. With his academic reforms we are not here concerned, but we must glance at the part which he very probably played in the rebuilding of the great West Front of the College between 1751 and 1759. As a close friend of the 4th Duke of Bedford (Viceroy 1756–57), Andrews may well have been the channel through which the English architect Henry Keene, Surveyor to Westminster Abbey, was nominated as joint architect for the West Front, which brought a note of hitherto unprecedented grandeur to the outward aspect of the College.

No sooner had Andrews succeeded to the Provostship than he set about building himself an equally handsome official residence, adjoining the new Front at its Southern end. He employed as architect John Smyth, already engaged on St. Thomas's Church, Marlborough Street, and later to design St. Catherine's, Thomas Street, which still exists.

It is commonly asserted, and probably with truth, that the front elevation of the house is copied from the house built in Piccadilly for General Wade by Lord Burlington in 1723, and demolished in 1935 (illustrated in *The Architect*, Oct. 11, 1935). As to the plan there is no resemblance whatever, but the front elevations are identical. The Burlington house was in elevation an exact transcription of a drawing by Palladio (No. 1), now in the Burlington-Devonshire Collection (R.I.B.A. XVII, 11).[1] It is virtually certain that Smyth took the elevation not from the drawing but from Colen Campbell's plate of General Wade's house in *Vitruvius Britannicus*. There is little evidence that Burlington's collection was used by other architects either during his lifetime or after his death, and Campbell's assertion that the General Wade design was Burlington's own invention was allowed to go uncontradicted. Where there are small discrepancies between Palladio's drawing and Burlington's building, Smyth follows Burlington. Where there are small discrepancies between Burlington's executed building and Campbell's print of it, Smyth appears to follow the building rather than the print, as in the vase-form of the balustrades and the absence of the cartouches in the ground-floor tympana, but these may be without significance.

This lends some support to the belief that it was Andrews, the client, who specified that Wade's house must be used as a model. This may be so, but it is a very odd coincidence that of Smyth's three known buildings two should have façades closely transcribed from Palladio and flanked by low wings of Smyth's own devising. His church of St. Thomas, already in progress,

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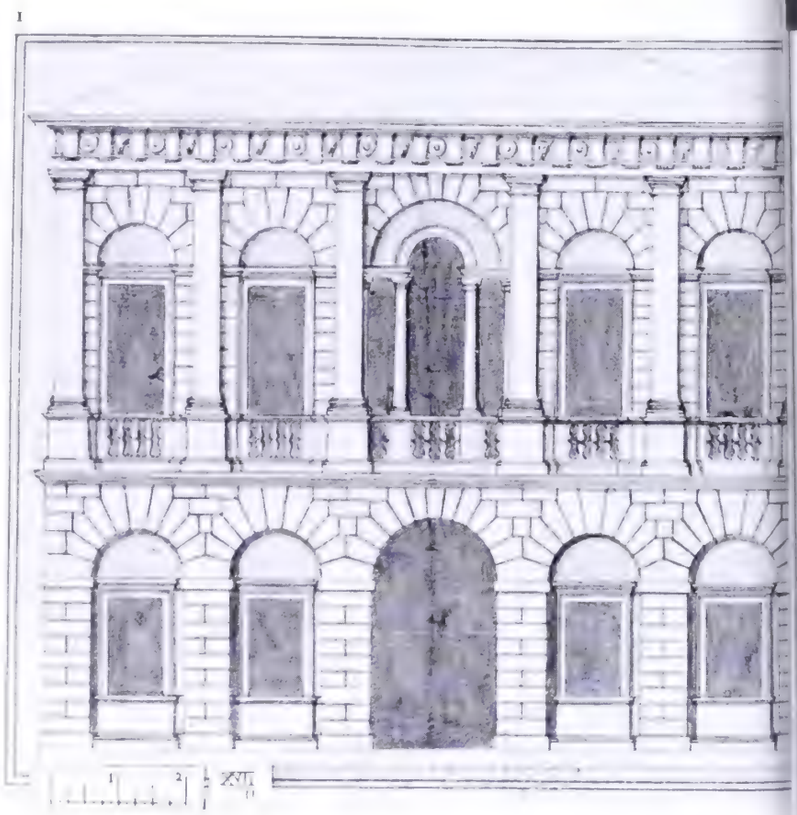

[1] According to *The Architect* for October 11th, 1935 there is, or was, another transcription of the façade at Potsdam. There seems to be no support for the belief that it was copied once again (this time, it is asserted, from the Malton print of the Provost's House) in either Boston or Salem.

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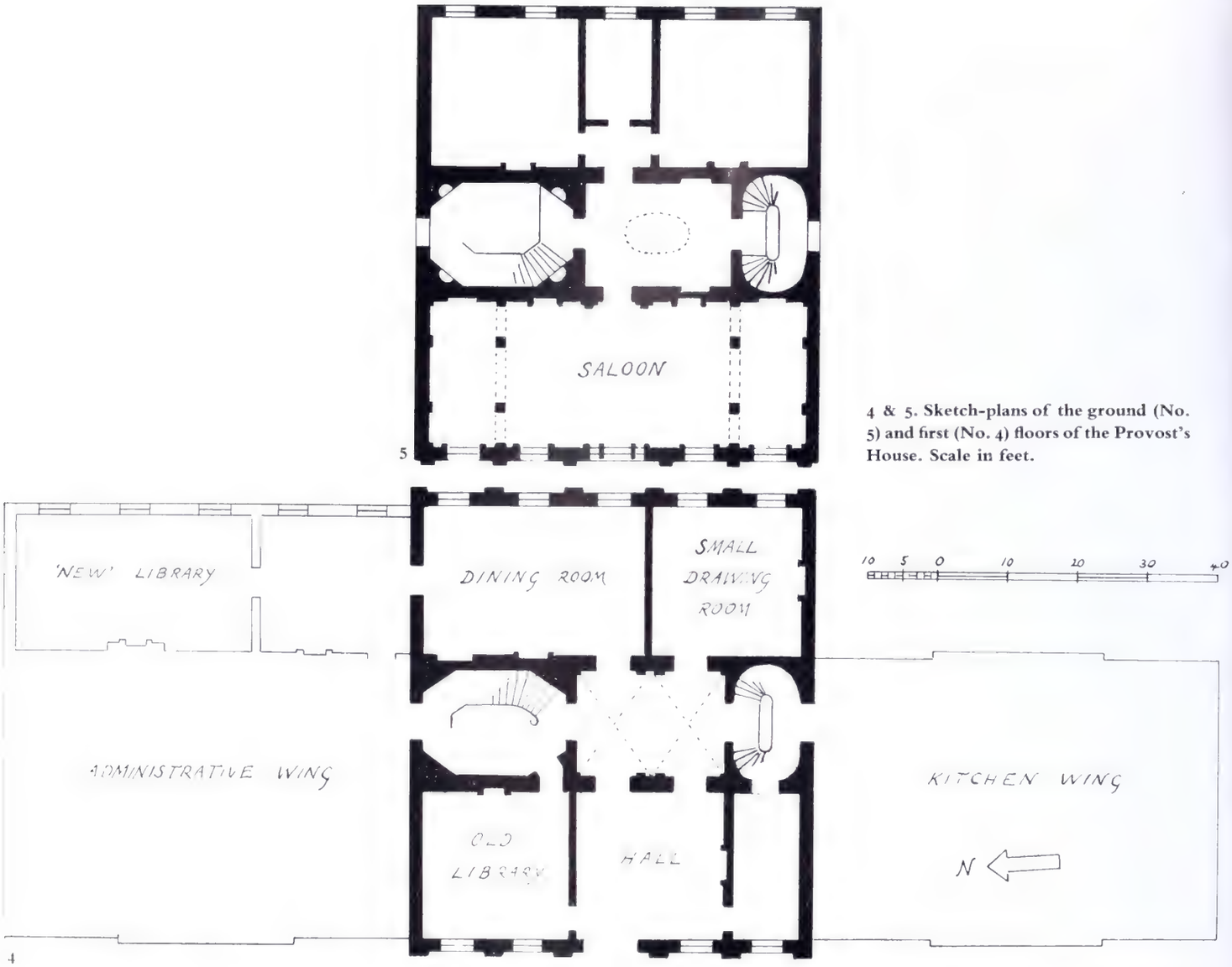
1. The Palladio elevation, from the Burlington-Devonshire Collection at the Royal Institute of British Architects.

2. In the left background to this West Front (to Grafton Street) of the Provost's House is Trinity College Library.

3. The elevation as engraved in Robert Pool and John Cash's *Views of the most Remarkable Public Buildings . . . in the City of Dublin*. Dublin, 1780.



4 & 5. Sketch-plans of the ground (No. 5) and first (No. 4) floors of the Provost's House. Scale in feet.

is an almost equally exact transcription of the façade of the Redentore in Venice, a building which was never copied in England and was not, so far as I know, available in prints in 1757; though it occurs in Visentini drawings, and, among others, in a set of these which belonged to Burlington. The Redentore *theme*[2] is found in England (the Chiswick Orangery, the Chichester Council House by Roger Morris, 1731, and Asgill House by Taylor, 1757), but none of these is anything like so close even to S. Giorgio Maggiore (from which they seem to derive since it appears in Kent's *Designs of Inigo Jones*) as St. Thomas's is to the Redentore. It appears certain, therefore, that Smyth was a deeply-dyed Palladian in his own right. Of his resource, imagination, and sound learning no one who crosses the threshold of the Provost's House is long left in doubt.

In planning the interior Smyth devoted his principal space, as one would expect in a town house destined for important social use, to the great Saloon (No. 6) which occupies the full width of the front on the first floor. The house shows the typical progression of Entrance Hall, Grand Staircase (Nos. 9 & 10) and Saloon not unlike the form in which, on a smaller scale, it is found in Lady Isabella Finch's house (44 Berkeley Square) by Kent.[3] Dispensing with symmetry in the Entrance Hall, Smyth establishes a new symmetry on the minor axis through grand staircase, inner hall and service-stairs. On the first floor this is even more emphatically insisted on, so that one accepts the elliptical balcony and decorated roof-light (Nos. 12 & 13) as occupying the centre of the house, which is not in fact the case. Similarly, one passes through one of four identical door cases to find oneself again on the major axis in the centre of the Saloon, overlooking the courtyard towards the street (a similar trick, in reverse, was played by the architect, probably Sir Edward Pearce, of Castletown Conolly in 1722 or so, in the transition from the entrance-hall gallery to the great Long Gallery on the first floor there). On the second-floor lobby above there are six such door-cases (No. 11), symmetrically disposed about the elliptical balustraded well: a most elegant performance, in which the only touch of solecism is the fact that whereas the order of the first-floor lobby is composite, that of the second-floor one is Ionic. These architectural, central, upstairs lobbies are no innovation in Ireland. There is a very fine one at Bellamont Forest, Co. Cavan, a house of the very early eighteenth century, and that at Russborough, Co. Wicklow, finished *c.* 1748, must have been known

[2] The theme is that of a low, wide gable disappearing behind a taller central gable. It has been shown by Dr. Wittkower (*Architectural Principles in the Age of Humanism*) that it originates with Alberti and Peruzzi and not with Palladio. It was developed by Palladio in his three Venetian churches: S. Francesco della Vigna, S. Giorgio Maggiore, and the Redentore.

[3] It is impossible to resolve the question whether the Provost's House is in principle a town-house or a villa. The Palladio drawing was surely for a town-house, but the Provost's House, with its wings, its courtyard and its garden, is surely at least half-way to the villa-conception, and so is its plan. A house in an academic setting is almost bound to be a hybrid in this respect.

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6. The great Saloon, decorated in white, gold and pale pink, is the finest private room in Dublin. It occupies the full width of the front of the first floor. At the far end is a full-length portrait by Gainsborough of the 4th Duke of Bedford, Chancellor of Dublin University from 1765.

7 & 8. Irish Chippendale carved mahogany sidetable, *c.* 1735, with large lion mask; and one of four fine carved and gilt wall brackets in the Saloon.

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9, 10 & 11. The Provost's house shows the typical architectural progression of Entrance Hall, Grand Staircase and Saloon, established here with such symmetrical success by John Smyth. Seen here are: (9) the Staircase, Inner Hall and first-floor Lobby looking South; (10) the Staircase looking North; (11) the second-floor Lobby looking South.

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12 & 13. Here Smyth intended further architectural symmetry: (12) in this lantern over the second-floor Lobby and (13) in the ceiling of the first-floor Lobby.

to Smyth. Yet the Provost's House surpasses either, and surpasses, in all but size, the Wyatt example at Castle Coole.

Though, at the back (No. 15), the house is truly of three storeys plus basement, on the street front (No. 2) the three central bays of the top floor are occupied by the lofty cove of the Saloon. Beyond the columnar screens, the height of the Saloon is less; so that rooms, accessible from the top landing, can be fitted in over the ends. Only one of the ends is in fact so utilised.

One of the most remarkable features of the house is the high quality of the craftsmanship and the control in which it is held by the designer. In some of the most characteristic and enjoyable Dublin houses of this period the virtuosity of the craftsmen has a slight tendency to usurp the place of architecture: not surprisingly when, as at 20 Dominick Street, the designer was a master-plasterer. Not so here. It is perhaps in ironwork and plasterwork that this house excels, but the masonry and joinery are hardly less accomplished and no less completely subordinated to the architectural purpose.[4]

The ironwork, perhaps a shade archaic in feeling for 1760, has a marked continuity of theme, running through the overthrow of the street-gates, the grille outside the North landing window, the staircase-balustrade and that round the elliptical well. Though less elaborate, it is almost more delightful in the open-work 'capitals' to the continuous wrought newels of the stone service-stairs which run the full height of the house.

The plasterwork was executed at the most favourable possible moment in the evolution of that art in Dublin. It is all still freely modelled. The day of the pre-moulded repetition work had not yet come. Yet all is firmly held within the architectural framework: even in the Saloon (No. 6) it is rarely that an undercut scroll overleaps the border of a panel. It is at its very best, perhaps, in the main frieze of the Saloon. The crisp and nervous quality of the modelling is here little less than miraculous. It looks good enough to eat. The decoration of the Dining Room walls (No. 14) is in the the same manner as those of the Saloon, but on the end panels it seems that ropes have been dipped in plaster-slurry and tacked up on the walls to hang in loops and knots. The floors of all the principal rooms are of oak parquetry with just the right amount of ornament in the right place.

Since the Entrance Hall is treated so much as external architecture, in stone or in materials simulating stone, with channeled ashlar walls which extend into the vaulted inner hall and the staircase-hall, the chimneypiece here is a stone one of suitably monumental character. But the chimneypieces in the other principal rooms are of a rather surprising material: pine stained to the colour of old oak. This applies to the splendid pair in the Saloon (No. 6), both with carved dies of *putti* at play, to the scarcely less fine example in the Dining Room (No. 14) with a central mask over a trophy, to that in the small Drawing Room with a mask and rays, and to that in the old Library which is of rather archaic character and carries what appears to be a portrait-medallion. With the possible exception of the last, all these are fully as palladian in character as the gigantic chimneypiece in the House of Lords only a few yards away, which really is carved in oak and derives closely, both in time and taste, from Kent's *Designs of Inigo Jones*. There is no sign that those in the Provost's House have ever been painted or finished, otherwise than as they now appear. It has been suggested that the Old Library chimneypiece comes from an older building, but in view of the similarity of materials and finish between it and the others I think this unlikely.

It is, of course, in the Saloon that the fullest architectural orchestration is to be found. All the windows are framed in aedicules with fluted pilasters, and the capitals of these, as of the order to the principal doorcase, and those of the main order, are all gilt. The present colour scheme, devised by the College's architect Mr. Ian Roberts, in conjunction with the Provost and Mrs. McConnell, is of extremely pale pink relieved in white and is a very happy treatment. At one end hangs the magnificent full-length Gainsborough of the 4th Duke of Bedford, which belonged to Provost Andrews (the Duke was Chancellor of the University from 1765), and over the two chimneypieces hang Archbishop Ussher (*not* by Lely) and Queen Elizabeth, variously attributed to Zuccaro or Marc Gheeraerdts. On the walls are four magnificent carved and gilt lion-headed brackets (No. 8) which seem to be coeval with the room. A carved mahogany side table (No. 7), also with a lion-mask, is perhaps a somewhat provincial essay in the manner of Kent, but a much finer set of Chippendale-style sofas (No. 6) are probably not much later than the room. This room is certainly the finest private room in Dublin, and it may be doubted whether any private or formerly private room in a London house of the date can be said to surpass it.

On the garden front (No. 15), corresponding to the Saloon, is a suite of two bedrooms and a closet (now the guest suite) of which the planning survives intact, though the original chimneypieces have gone. The bedrooms on the floor above are equally fully treated with full cornices, deep coves and greek-key ceiling-frames. One of the most striking features of the house, indeed, is the way in which thoughtful architectural treatment extends into parts of the house normally unregarded. In this respect it recalls such intensely 'architectural' buildings as Chiswick or the Chambers Casino at Clontarf, begun a year after the Provost's House.

The curious will note the manner in which the architraves of the lobby doorcases break upwards over the lintels. (No. 11.) Such a mannerist trick would be very unusual in England, but in Ireland it is nothing out of the way. It occurs in the work of Cassels (e.g. staircase-hall of Tyrone House, 1745) and of Ducart (e.g. external windowcases at Castletown Cox and Kilshannig). Both Cassels, a German, and Ducart, a Sardinian or Savoyard, were direct importers of Continental ideas into Irish architecture, and this detail, together with what we know of Smyth, underlines the presence of elements not derived through England, behind a façade which admittedly was.

A detail which commonly passes unnoticed is the fact that the staircase octagon is symmetrical only about its longer axis, in order to make the going easier at the initial approach. On the East wall of the staircase hangs a magnificent full-length portrait of Primate George Boulter (*ob.* 1742) in a frame elaborately carved in the manner of Gibbons. It seems to be older than the house but was probably in mind when the staircase was designed.

From the time of its completion until now no significant alterations or additions have been made to the Provost's House, with one exception. John Hely Hutchinson, who succeeded Andrews in 1774, found the accommodation inadequate and built the extension (No. 15) adjoining the North wing on its Eastern side. This is of one storey only and consists of an ante-room and a Library. This is not architecturally very noteworthy except for the fine architectural bookcase, with broken pediment and octagonal glazing, which occupies the whole of its North wall. A pair of smaller bookcases in the same manner stood until recently between the windows which face the garden, but have been moved by the present Provost to a position facing the large bookcase. Here they are seen to much better advantage.

[4] Dr. R. B. McDowell, who kindly searched the Bursar's Books for records of payments to named craftsmen, was unfortunately unable to find anything except the well-known payment of £22 15s. 0d. to Smyth for the plan, in the last quarter of 1759.

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14. The walls in the Dining Room are decorated in the same manner as those in the Saloon. On the end panels 'it seems that ropes have been dipped in plaster-slurry and tacked up to hang in loops and knots'.

15. The garden front, corresponding to the Saloon. The extension, at right, was built by John Hely Hutchinson, who succeeded Francis Andrews as Provost in 1774.

At Russborough, Co. Wicklow, in one of Eire's most beautiful settings, is contained a great art collection which was largely formed around the turn of the present century.

The Collections of Sir Alfred Beit: 1

By F. J. B. Watson

A MORE perfect eighteenth-century scene than that presented by Russborough could hardly be imagined. Leaving aside the remarkable contents of this house, its setting alone makes a visit there a most exhilarating experience today. The house, built of grey Irish granite, is of typically Palladian design: a large central block with a pedimented entrance at the head of an imposing flight of steps, is linked to outlying corner-pavilions by curving Doric arcades crowned with urns (No. 1). The whole façade is some 700 feet long. It looks out over a typical eighteenth-century landscape-setting to the waters of Lake Pollaphuca (or rather, the reservoir which is an extension of the lake) and the Wicklow Hills with the magic of their ever-changing lights beyond.

The interior of the house contains some of the remarkable plasterwork for which eighteenth-century Irish houses are famous. The well of the great staircase, in particular, is treated in the richest rococo vein and the walls of the Small Drawing Room are only a little simpler. Elsewhere many of the ceilings are of a more classical character, a character which emerges at its best in the treatment of the Hall where the walls contain round-headed niches originally intended to be filled with classical sculptures, whilst the ceiling is coffered in complex geometrical patterns, very classical for the date at which the house was built. Throughout the rooms there are magnificent mahogany doors and a series of quite exceptional chimneypieces of native and foreign marbles, some of them of monumental size.

The house was built for the first Lord Milltown, son of a wealthy Dublin brewer, Joseph Leeson, about 1750 by Richard Castle (or Cassels), a German-born architect who designed so many fine houses in the Dublin neighbourhood. At Russborough he worked in collaboration with another local architect, David Bindon. Milltown was a very representative Georgian figure, a *nouveau riche* Whig, a prominent Grand Tourist and a collector of distinction. He was in Rome in 1751 and was one of the founders of the mid-eighteenth-century 'academy' of English artists there which was satirized in Reynolds' well-known caricature of Raphael's 'School of Athens'. This painting itself (and the small caricature studies Reynolds prepared for it) once belonged to Lord Milltown himself and are now in the National Gallery in Dublin together with the splendid series of eighteenth-century Italian paintings he acquired on the Grand Tour. All of them hung at Russborough until his last descendant, the widow of the sixth Earl of Milltown left them to the National Gallery in 1902. These paintings, together with the classical sculptures which formerly filled the niches both within and without the house, must have made it a most representative example of the taste of an eighteenth-century English *virtuoso*.

The greater part of Sir Alfred Beit's collection was formed in another great age of collecting, the years around the turn of the present century. It is in fact a double collection partly formed by Sir Otto Beit, the present owner's father, and partly by Sir Otto's brother, Sir Alfred Beit. Both were keen collectors, and for Sir Alfred 'art was an all-engaging passion' we are told by his friend and adviser on artistic matters, Wilhelm von Bode, the great director of the Berlin Museums.

Apart from collecting English, Dutch and Spanish paintings, both brothers were inspired by Bode with an enthusiasm for Italian Renaissance art. It was under his impulse that they brought together one of the most remarkable assemblages of small Renaissance bronzes to have been gathered in private hands in modern times. Bode was the first art historian to study these attractive examples of Renaissance *kleinkunst*. The reawakened interest in this form of decorative sculpture in the early years of the present century was a change of taste wrought almost single-handed by the great director of the Kaiser Frederich Museum in Berlin. In addition both brothers formed remarkable collections of Italian majolica, and Alfred possessed an outstanding collection of early Hispano-Mauresque ware. Around these were grouped Italian Renaissance and Dutch seventeenth-century paintings in considerable numbers, some Spanish paintings, a few French eighteenth-century paintings, French and English eighteenth-century furniture, tapestries, Sèvres and Meissen porcelain. The eclectic character of those parts of the two collections which he inherited has been preserved by the present owner. His own additions consist of French eighteenth-century paintings, one or two pieces of English eighteenth-century furniture and a few pieces of eighteenth-century porcelain.

In his introduction to the catalogue of Sir Otto Beit's collection, written in 1913, it is interesting to find von Bode already writing 'of late indeed an outcry has been raised against the drain of works of art from England to foreign countries and notably to America'. As one of the principal 'drainers' Bode was naturally concerned to discount the significance of the 'outcry' and he pointed to Lady Wallace's and Mr. George Salting's bequests to the national museums as outweighing contemporaneous, any losses to foreign collectors. After two world-wars, however, there can be no shutting one's eyes to the seriousness of this drain; indeed, the English government has of recent years been driven to create machinery intended to mitigate some of its more disastrous consequences. But it is at least pleasant to record the existence of one British private collection which has survived relatively

1. Outlying corner pavilions are linked to the main house at Russborough by curving Doric arcades crowned with urns. From here, across a beautiful landscape setting, can be seen all the beauty of the Wicklow Hills.

untouched from the era before 1914, to which additions have been made with taste and discernment, and which is maintained and housed with a care and splendour which has become almost a forgotten thing in these days of crushing taxation. And, moreover, one which even if it has crossed the seas has not entirely quitted the British Isles.

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The core of the picture collection is undoubtedly the Dutch and Flemish paintings. These were mostly acquired in the last two decades of the nineteenth century. As Bode pointed out in his introduction to the catalogue of Sir Otto Beit's collection, this was a particularly favourable period for collectors. The agricultural crisis of the 1870's brought about the break-up of a large number of English private collections, collections which had themselves been enormously enriched at the beginning of the nineteenth century for purely historical reasons. During the eighteenth century the French were the great collectors of Dutch and Flemish painting and these were thrown onto the market in enormous quantities at the French Revolution. Both during and after the Napoleonic wars the English were the great beneficiaries of these dispersals.

The majority of the northern paintings hang in the Saloon at Russborough against walls of a dark red figured velvet. This was put up in 1870, but copied Lord Milltown's original Spitalfields wall covering. The focal point of the room is undoubtedly Vermeer's *Lady Writing a Letter with her Maid* (No. 2), one of the very small number of works by this most prized of all Dutch masters to remain in private possession. It is signed *J. V. Meer* (the first three letters intertwined) on the table below the letter-writer's left arm and is a late work, probably dating from about 1670. Sir Alfred is also the fortunate possessor of another painting having a high claim to be the work of the Delft master. The *Lady Seated at the Virginals* was accepted as a Vermeer by so distinguished a connoisseur of Dutch painting as Hofstede de Groot. But since the bomb-shell exploded by the revelation of Van Meegeren's forgeries, modern critics have tended to fight shy of assigning anything but a small core of absolutely certain works to Vermeer himself. The consequence of this contractionist attitude on the part of modern historians of Dutch art is that a number of paintings with close affinities to Vermeer's work receive a rather less generous and perhaps less balanced treatment than they might otherwise have been given. On the

wall facing the *Lady Writing a Letter* hang two paintings whose subject-matter is very similar. These are both by Metsu and were formerly in the Hope collection at Deepdene. They are known respectively as *The Letter-Writer* (No. 3) and *The Letter Reader*, both of them being signed. The resemblance to Vermeer is not confined to their subject-matter, for the similarity of their yellows and blues, of the strongly lit white wall and the types of the sitters, to Vermeer's work is striking and in subtlety of psychology and lighting they are certainly in no way inferior to the Delft painter's work. Incontestably they are Metsu's masterpieces, and to some perhaps they may have an even greater aesthetic appeal than Vermeer's domestic scenes which at times seem to tremble on the brink of poster-art or even photography.

Around this group of genre paintings hang a number of Dutch seventeenth-century landscapes. Notable amongst these are two large works: Hobbema's *The Path on the Dyke* (signed and dated 1663) and Ruisdael's *Castle of Bentheim* (signed and dated 1653) which was siezed from the Bentheim family during the French Revolutionary wars and came to England, like so many Dutch pictures, shortly afterwards. Over the chimneypiece is Ostade's *Peasant Girl at a Window*, beside which hangs Teniers' *Rural Fête*, an early work dating from about 1645 and coming, like the Ruisdael, from the collection of the redoubtable John Walter of *The Times*, from whom Mr. Alfred Beit acquired a considerable number of paintings privately about 1895. In the Library nearby is Steen's impressive and extraordinary *Marriage at Cana*, undoubtedly one of this artist's masterpieces, but one in which a religious theme is perhaps treated too curiously in the Dutch genre style to appeal greatly to modern taste. It came from the Lansdowne Collection at Bowood.

Except for one supreme masterpiece, Hal's *Lute Player* (No. 4) formerly in the Howe Collection and which now hangs in the Small Drawing Room, the remainder of the Dutch and Flemish paintings are small in size and are concentrated in the Tea Room. These include three Rubens, the most striking of which is the *Portrait of a Monk in White* (No. 5). Dr. L. Burchard has tentatively identified the sitter with Christian Michelson, Abbot of St. Michael's, Antwerp, in 1613-1614. Nearby are two other works by the same artists: a *Head of a Man*, a work of splendid *panache* (it was engraved by Paul Pontius), and the beautifully fluent sketch *Venus supplicating Jupiter*. Amongst other paintings in the room are two Ostades; a splendid Cuyp, *Cavaliers Halted outside a Castle* from the Petre Collection; a small Rembrandt of *Christ and the Tribute Money* (signed and dated 1629); and another particularly attractive small Ruisdael landscape *The Cornfield*. Of the latter Waagen said when he saw it in Lord Dudley's collection 'it is worth a whole gallery'.

There is only one southern European painting in this room. It does not in any way strike a false note amongst these northern works, for it is a genre subject treated with an extraordinary realism not far in spirit from that of the Dutch seventeenth-century masters. This is the *Christ at Emmaus* (or *The Servant*), an early work by Velazquez, a work of which another version is in Chicago. The subject-matter itself is thrust into the background and is merely visible through a small open window. The chief interest of the painting resides in the beautifully rendered still-life scene in the foreground at which the peasant servant is standing. It is a curious fact that the greater number of these early *bodegones* or kitchen scenes by Velazquez are in English collections. No doubt it was the objectivity of vision and a certain quintessentially bourgeois character akin to Dutch genre painting that appealed to English taste at the time when Velazquez first came into fashion amongst English collectors in mid-nineteenth century. Quite a different type of Spanish genre painting is to be

seen in the six paintings by Murillo of *The Parable of the Prodigal Son* (No. 6) which make a splendid showing against the pale pink walls and monumental chimneypiece of grey marble with applied rococo ornament in white marble in the Dining Room. These remarkable pictures painted about 1600-1670 show the Seville master at his very best. Sometimes sumptuous (as in *The Prodigal Feasting*), sometimes dramatic (*The Prodigal Driven Out*) or tragic (*The Prodigal with the Swine*), they never degenerate into the somewhat saccharine emotionalism into which Murillo easily falls. They were acquired by Mr. Alfred Beit from Lord Dudley between 1896 and 1901. Lord Dudley himself had bought five of them at the Salamanca sale in Paris in 1867. At that time the sixth of the set was in the Vatican, but Lord Dudley succeeded in obtaining it from Pio Nono in exchange for two early Italian paintings, a Fra Angelico and a Bonifazio.

Last, but far from least, among the Spanish paintings at Russborough, comes Goya's portrait of *Doña Antonia Zarate* (No. 7). This hangs (off-centre on account of the rich rococo plaster-work of the walls) in the small Drawing Room opposite the Hals portrait and which more than holds its own in that magisterial presence.

There are now few Italian pictures in the Beit Collection, though Sir Otto Beit possessed some interesting Florentine paintings of the fifteenth and sixteenth centuries. A remarkable group of Venetian *settecento* views, however, hangs in the Music

2. J. Vermeer. *Lady Writing a Letter with her Maid*, 28 × 23¼ in.

3. G. Metsu. *The Letter Writer*, signed G. *Metsu*, panel, 20½ × 16 in.

4. Frans Hals. *The Lute Player*, signed with monogram, 31½ × 28½ in.

5. Sir Peter Paul Rubens. *Portrait of a Monk in white*, panel, 22⅞ × 18 in.

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6. The Dining Room. The walls are pink and the chimneypiece is in grey marble. The chairs are of red lacquer and copy a Portuguese eighteenth-century set. On the walls hang Murillo's set of paintings of *The Parable of the Prodigal Son.*

7. F. Goya. *Portrait of Doña Antonia Zarate*, $40\frac{3}{4} \times 32\frac{1}{4}$ in.

8. F. Guardi. *The Piazza S. Marco at Venice*, $13 \times 17\frac{1}{2}$ in.

9. F. Guardi. *The Grand Canal with the Palazzo Grimani, a Storm coming up*, $18 \times 32\frac{1}{2}$ in. The drawing is seen facing.

10. Drawing for No. 9. In the collection of Mr. and Mrs. Richard S. Davis of Minneapolis.

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11. B. Bellotto. *The Arno at Florence, with the Ponte Vecchio in the Distance*, $19\frac{3}{4} \times 29$ in.

12. T. Gainsborough. *La Baccelli Dancing*, $22 \times 15\frac{1}{2}$ in.

13. J. Lajoue. *Le Cabinet Physique de M. Bonnier de la Mosson.*

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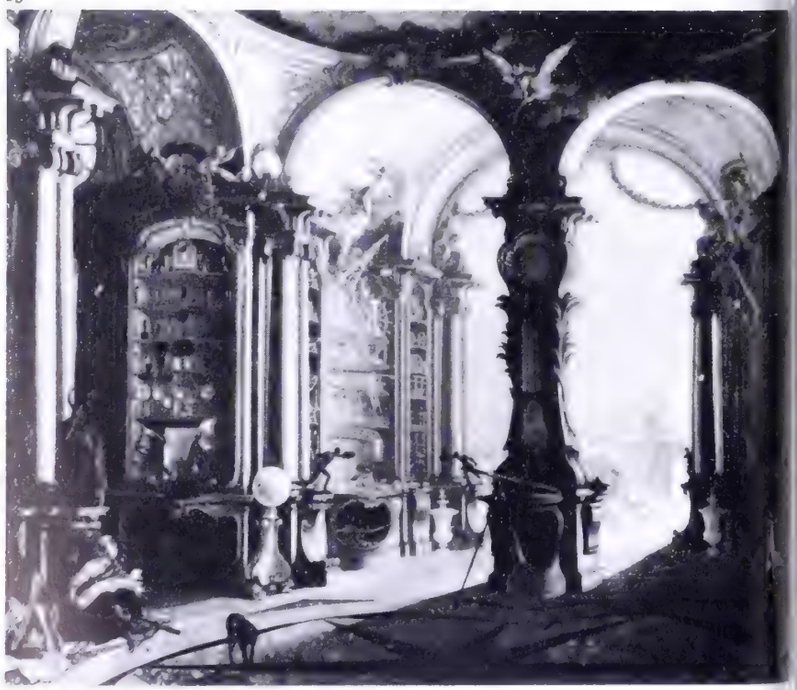

Room. Here are no less than five Guardis. Two are *capriccios* based on Venetian subjects. Of the two *vedute*, one is a splendid view of the *Piazza S. Marco* (No. 8) and must date from very close to 1780 to judge by the costumes and feathered head-dresses worn by the ladies. Finest of all is a *View of the Grand Canal with the Palazzo Grimani* (No. 9). This sombre, thundery scene corresponds in all but the smallest particulars with a remarkably fine and highly finished drawing now in the United States in the collection of Mr. and Mrs. Richard S. Davis of Minneapolis, (No. 10). To judge by the style of the drawing, the Beit painting must have been executed during the decade 1760–1770. Two of Bellotto's rare Italian views hang amongst these Guardis and harmonise with them far better than any but the earliest, rarest and most romantic type of Canaletto could have done. They represent scenes on the Arno at Florence (No. 11). The artist was in Florence between the time when he quitted his uncle's studio in 1744 and July 1747 when he left Italy for good and all. Very little is known about Bellotto's views which were painted in Italy. Most of his surviving views of Venice seem to have been painted long after he had taken up permanent residence in northern Europe. A certain absence of the mannered brushwork and black, impenetrable shadows of his later work in Dresden, Vienna and Warsaw (like the presence of his characteristic 'whip-like' reeds or weeds), suggests that the views of Florence at Russborough may actually have been painted before he left Italy.

Another and far more romantic aspect of Italian eighteenth-century landscape painting is to be seen in the Entrance Hall. Here, flanking a niche filled with *famille-rose* porcelain, hang two large and unusually impressive Magnascos, both added to the collection by its present owner. They represent *St. Francis preaching to the Birds* and *St. Augustine and the Child*. These two paintings which show Magnasco in his most wildly romantic mood were formerly in the Geiger Collection.*

To mention all the remaining paintings in the house would turn this article into a mere hand-list or summary catalogue. Amongst the English eighteenth-century portraits there are no less than four Gainsboroughs ranging from the *Hon. Mrs. Watson* of 1786, through two small, early landscapes and a fancy-piece *The Cottage Girl with Dog and a Pitcher* (painted in the spring of 1785) to the charming small portrait of *La Baccelli* (No. 12). It is a reduction by the artist of the famous painting once at Knole with slight variations from the finished work. The small monochrome 'sketch' for the painting still survives at Knole. The sitter was an Italian dancer who, according to Horace Walpole, appears at the Paris opera wearing the 3rd Duke of Dorset's Garter as a bandeau around her forehead. The large painting based on this sketch was exhibited at the Royal Academy in 1782. It now belongs to Lady Swinton and was last seen in London in 1951/52 at the celebrations of *The First Hundred years of the Royal Academy*. Reynolds' double-portrait of *Lady Deceies and her Son* painted about 1775 is rightly given a place of honour over the fireplace in the Entrance Hall and Raeburn's dramatically lit *Sir John Clark and his Wife* makes a striking focal point on the west wall of the Music Room.

Before ending this brief account of the paintings at Russborough, one or two French eighteenth-century works must be mentioned. Amongst the pictures inherited by Sir Alfred Beit is a charming portrait said to represent Marie Antoinette's friend the Princesse de Lamballe, done brutally to death during the September Massacres, by that delightful but neglected Louix XVI painter Antoine Vestier (1740–?1824). Jacques Lajoue's *Cabinet Physique de M. Bonnier de la Mosson* (No. 13), signed and dated 1734, is exceedingly interesting as representing, with far more accuracy than might be supposed, the interior of one of the most famous scientific collections of mid-eighteenth-century Paris.

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14. Hubert Robert. *Le Pavillon Rustique*, 18 × 15 in. This hangs in Lady Beit's Sitting Room.

In Lady Beit's Sitting Room there is a small and almost equally unusual scene painted by Hubert Robert. It shows a rustic cottage strangely and precariously perched in the air above several flights of steps (No. 14). This painting is not the wildly capricious invention of the painter's imagination it has generally been taken to be. It represents (with small variations) a cottage built for Catherine the Great in the Chinese village (long since perished) which she had constructed as part of the 'picturesque' lay-out of the park at Tsarko-Selo.

Robert never visited Russia in spite of many tempting offers to do so made him by Catherine II. Nevertheless he painted numerous Russian scenes. This one must presumably have been based on drawings of the original building which were probably provided by Count Alexander Stroganoff who was one of Robert's most active supporters in Paris. Alternatively they may have been sent him at the order of the future Tsar Paul I who was greatly taken by Robert's work which he came across in Paris in 1782, during his Grand Tour of Europe on which he travelled *incognito* as *le comte du Nord*. Both these last two paintings were added to the collection by the present owner.

* Reproduced *Pitture Ligure, Lombardi, Piedmontese del Seicento e Settecento* (Venice 1931) Pls. 168, 169. Other versions are known: e.g. of the *St. Augustine* in the Delimone Collection, Genoa.

A Set of Carved and Gilt Furniture at Knole and its Restoration

By Ralph Edwards

THE contents of the so-called Venetian Ambassador's Room[1] at Knole are probably the most splendid and historically remarkable set of late Stuart upholstered furniture still in existence. The set consists of a state-bed, ornately carved and gilt with contemporary hangings of cut Genoa velvet, a pair of armchairs, and six stools, *en suite* and covered with velvets of similar pattern.[2] The bed owes much of its splendour to its hangings, the dark green velvet being cut in an admirably drawn symmetrical pattern on a ground of white silk and the curtains and valances profusely trimmed with silk ball fringes, said to have been 'now faded to shades of pink and russet'.[3]

That this state-bed was made for James II there can be no doubt at all; for in the carved ornament there is a prodigal display of the Royal insignia of that king. We shall see that there is reason to believe that it dates from 1687-8, the last year of his brief and disastrous reign. The head-board bears the cypher *J.R.* within a moulded cartouche, the crown above being upheld by draped full-length female figures seated on scrolls, while the front and sides of the cresting centre in the crowned monogram within the Garter flanked by winged cherubs. At the corners are lions and unicorns, the Royal supporters, holding shields carved with the roses, lilies, thistle and harp.

If we can be sure that this magnificent state-bed, which in character and ornament has no close parallel, was made for King James, we may claim to know also who was the maker of the whole set. There need be no hesitation in assigning it on stylistic evidence to the workshop of Thomas Roberts, described in his bills as 'joiner', who supplied the Royal palaces with beds, chairs, stools and screens during the reigns of James II, William III and Mary and Queen Anne. Furniture with carved detail unusual in the late Stuart repertory of ornament, which may be confidently attributed to this maker on the evidence of descriptions in the Lord Chamberlain's accounts, has been identified at Hampton Court, Chatsworth and Penshurst Place. I have pointed out elsewhere[4] that the chairs and stools in the Venetian Ambassador's Room, with their legs formed as standing figures modelled with exceptional excellence, are closely comparable with the equally splendid set of six armchairs, painted and gilt, formerly in the State Bedroom at Glemham Hall, Suffolk; the front stretchers of both sets being carved with a pair of boys blowing trumpets. The bedstead from Glemham (now in America) may also be attributed to Thomas Roberts.[5]

Much of the furniture Roberts supplied to the Crown was for Whitehall Palace, of which the new wing and the chapel, from Wren's design, added by James II, were consumed with the ancient palace in the fire of 1698. That the Knole set was originally at Whitehall is scarcely questionable, and how it came to Knole and into the possession of Charles Sackville, 6th Earl of Dorset, is easy to explain. Libertine, lavish patron of men of letters (notably of Dryden and Matthew Prior), Dorset was himself one of the most gifted and original of the minor Carolean poets though he has left us but few specimens of his muse. After Charles II's death he withdrew from the Court, publicly expressed his sympathy with the seven bishops, and, following the landing of the Prince of Orange, escorted Princess Anne on her flight from her father's palace. On ascending the throne William III, with whom Dorset was on close terms, appointed him Lord Chamberlain in place of James Sheffield, Earl of Mulgrave. His office entitled him to appropriate discarded furniture from the Royal palaces as a perquisite, and a set of walnut seat furniture at Knole has the stamp *W.P.* (Whitehall Palace) beneath the seat frames.[6] Obviously, William would have been likely to discard a state-bed with ornaments and cyphers proclaiming the ownership of the fallen King. Indeed, we know from a Warrant signed by Dorset (June 22, 1696) that he gave the Keeper of the Wardrobe at Kensington a set consisting of 'a black Table, Stands and Looking Glass garnished with silver', which bore his father-in-law's cypher when Duke of York.

Nor was this the only bed made for the dethroned monarch and presumably discarded at the same time. There is the one formerly at Chicksands Priory, Essex, and now lent by Sir Danvers Osborn to the London Museum, which has strong claims to be regarded as the bed in which James Edward, the Old Pretender, was born at St. James's Palace on 10th June, 1688. Bearing the embroidered cyphers of James and Mary of Modena, after the Revolution it was given to Sir John Osborn, the 1st baronet,[7] and was retrospectively reinstated in its original setting for the illustration of the Old Bedchamber at St. James's in Pyne's *Royal Residencies* (1819). In his brief reign James was supplied with much rich furniture and several exceedingly costly beds. On 6th August, 1686, Simon de Sobell, 'French Uphoulster' craves allowance for the sum of £1,515 (about the annual income of two fairly substantial country squires at that time) 'for the King and Queenes Majestie services' on account of 'a crimson velvete Bedd lyndd with Crimson sattin' embroidered with gold and silver, with valances, curtains ('two of them embroidered on both sides') and 'cupps', or vase-shaped receptacles, to hold 'one sett of feathers with spriggs'. The bill included a set of 'Two Elbow Chaires, six Stooles, the Frames carved and gilt, all suitable to the Bedd'. The Knole set of furniture, for which the outlay can scarcely have been less,

[1] According to tradition, after Nicolo Molino who was an Ambassador from Venice under James I. But the room was reconstructed, probably more than a century later. A portrait of Molino hangs in the room.

[2] The interior of the canopy (p. 168) and the head-board are covered with pale blue taffeta embroidered in yellow with foliated scrolls. This material and the velvets are found on Charles II upholstered chairs at Knole.

[3] *Stuart Furniture at Knole*, M. Jourdain. Country Life, 1952.

[4] *Dictionary of English Furniture*. Revised Edit. 1954. Vol. I, p. 249.

[5] For illustrations *ibid.* Vol. I, pp. 51 and 251.

[6] See R. W. Symonds, *Burlington Magazine*, July, 1945, p. 167.

[7] Treasurer's Remembrancer. So entered in *Angliae Notitia* 1671, and held office until 1698. The Whig Junto soon abandoned the warming-pan fiction. Writing to the Elector of Hanover's agent, Marlborough in 1711 repeatedly refers to the Pretender as Prince of Wales. *Marlborough*. Churchill, Vol. IV, p. 372.

(Above). A lion, with tail missing and severely infected by worm, is restored (below) and regilded. See p. 167, and p. 168 for its companion, a partly restored unicorn.

(Above). Before restoration several of the *putti* lacked wings, feet, hands and swords; the crown was damaged. These details have now been repaired (*cf.* below).

(Below). Before and after restoration: a leg, formed as a female standing figure, from one of a pair of armchairs (see p. 167). The gilding had perished.

unfortunately is not identifiable in the Lord Chamberlain's accounts.[8] But in November of the same year Thomas Roberts charges for two armchairs and four stools 'richly carved with figures and gilt all over with gold'; and though the numbers are not identical, the reference to carved figures would seem to indicate a similar set.

It is doubtful, at least, if the set at Knole can have been in the Ambassador's Room from the time that Lord Dorset acquired it. Opening out of the Leicester Gallery, the interior decoration and the 'Venetian' window date from the Early Georgian period, the brickwork of the external wall being possibly some years earlier.[9]

[8] The accounts for the last year of the reign (1687-8) are missing. Evelyn notes (*Diary*, January 24, 1687): 'I saw the Queen's Apartment at Whitehall with her new bed, the embroidery of which cost £3,000'. A bed with such embroidery cannot be identified with the one at Knole. Fanny Burney, describing the state rooms there, writes, in 1779 (*Diary*), that 'even in thos days' £7,000 was spent on the bed with cloth of gold and silver hangings in the King's Bedchamber. It seems likely that both she and Evelyn exaggerate. The average income of a temporal peer under Charles II, according to Macaulay in his chapter on the state of England in 1685, was 'estimated by the best informed persons at about three thousand a year'.

[9] Avray Tipping dated the interior decoration and the brickwork *circa* 1700 (*English Houses*, Period III, Vol. I, pp. 255-6), but the enrichments of the window, the frieze and fireplace are of Early Georgian character, and the 1st Duke of Dorset (1687-1765) may be held responsible.

***Putti*, flanking the cut out and applied Royal cypher, form the feet of the bed (see facing page). The extent of the restoration is clearly apparent.**

At Copped Hall, Essex, which Lord Dorset obtained through his mother, Frances Cranfield, daughter of the Earl of Middlesex, there was a gallery called after William III. Tipping conjectured that the set may have been at Copped Hall before it was taken to Knole; but that it has been in its present position since the room was reconstructed may probably be assumed.

In the course of nearly three centuries the set had suffered rough usage, and the degeneration, particularly of the gilding, had lately become increasingly serious. Nothing, save some domestic mending of tears in the hangings, was done in the past to arrest the decay, and the repair of all this incomparable furniture had become imperatively urgent if it was to be preserved as among the chief treasures of Knole.

The Historic Buildings Council for England, having made a grant for the restoration of the whole set, it was taken last summer to the workshop at the headquarters on Wimbledon Common of The Rural Industries Bureau. The extent of the dilapidation and the damage it had sustained only became fully apparent on close examination—as did also the extremely high quality of the craftsmanship. In the room at Knole the elaborate carved crestings, nearly touching the ceiling and not exposed to a direct light, might well have passed as being almost intact. But apart from severe infection by worm, which had also ravaged the seat furniture, a lion and unicorn had both been decapitated, another unicorn had lost a leg, all the tails of the beasts were missing; while several of the *putti* lacked wings, feet, hands, and swords, and much of the acanthus foliage had been mutilated. On one of the sides only a fragment of the crown remained.

In the workshop this cresting was revealed as the production of a master craftsman—or craftsmen; since the details clearly indicate that more than one was concerned. Though probably by several hands, the carving and modelling are of extraordinary virtuosity: fully baroque in style, wonderfully vigorous and sculpturesque. So carefully was the whole composition thought out that on the sides there is a subtle variation in scale, and the lions and unicorns at the back corners are considerably larger than those at the front, thus allowing for the perspective view.

The interior of the canopy (see p. 168), now the bed has been set up again, could only be properly seen if artificially illuminated. Two concentric, elaborate elliptical mouldings are enriched with foliage bosses and winged cherubs' heads, being united to the outer frame by S-shaped foliated corbels. All these ornaments are carved in limewood: the charming cherubs' heads, though riddled with worm holes, were almost complete, the corbels badly decayed.

The feet of the bed (p. 167), which probably few visitors have ever observed beneath the 'bases', or lower valances, are carved, like those of the Glemham bed, with volutes and putti. But here, even on those at the back, the putti flank the Royal cypher (cut out and applied); for, following the example of mediaeval craftsmen, the carver did not spare his pains on details of ornament hidden from view. These feet were in a sorry state. Most of the putti (all differing in detail) had lost their wings, and only one of the cyphers remained fairly complete. Doubtless the cresting, where already decayed, was broken in the course of dusting, while the condition of the feet is easily explained by the kicks which they must have received when the bed was being made.

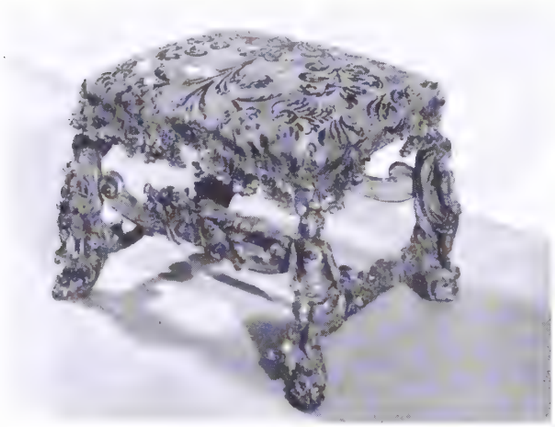
Apart from the gilding, the pair of armchairs had suffered scarcely at all, but at some distant date the stools (p. 168) had sustained damage which, as they can have been seldom used, exceeds what one might expect. Standing figures form the supports, these members being of exceptional interest both on account of their rarity and because they are particularly instructive as to workshop practice at the time. Probably a stock of such figures was carved, to be utilised as occasion arose. Males and females are arbitrarily associated. On one stool all the figures are female, on another there are three girls and a single man: and when there is equality in the representation of the sexes, they are differently disposed—placed either diagonally, or in pairs at opposite ends. Also there is notable variety in detail, even indeed some difference in quality. The finest perhaps are three young women holding posies. Several of these figures had lost arms and feet with the foliated brackets supporting them and parts of the lion masks at the base: one complete head had gone while half of another was split off vertically from crown to chin.

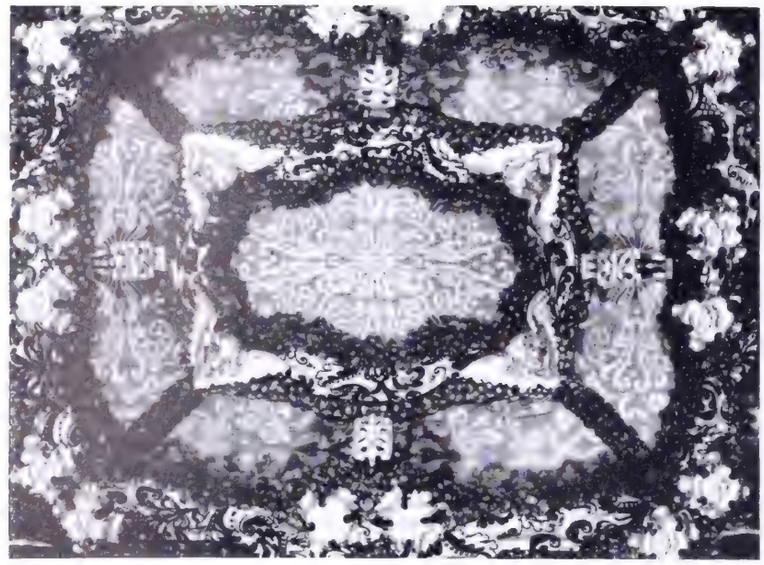
The entire set was gilt with oil, a process freely employed as an alternative to water-gilding in Stuart and Georgian times. On the bed-head it was in quite good preservation, but on the cresting and on the armchairs and stools, the surface having cracked and blistered, the gilding flaked off at a touch.

In a recent article[10] I attempted to outline the principles which should govern the restoration of ancient furniture, one being that 'if parts are missing, they should be restored with salient

[10] *Country Life*, December 10th, 1959.

State Bed carved and gilt, bearing the Royal Arms and cyphers of James II, ▶ the hangings of cut Genoa velvet; and one of the pair of armchairs.





(Left above). A restored unicorn, before gilding. (Left below). One of a set of six stools, *en suite* with the bed and the pair of armchairs. The supports formed of male and female standing figures. (Above). The interior of the canopy of the state-bed.

details, carved, inlaid or painted, affecting the design'. The repairs to the woodwork of this celebrated set was the most exacting task yet undertaken at the workshop of The Rural Industries Bureau, and the illustrations demonstrate that it has been admirably carried out.

Briefly, to summarise what has been done at Knole, the missing parts have been replaced, since their absence gravely impaired the character of the design. A unicorn, for instance (p. 168), without a tail, one leg and a horn was no fit partner for a but slightly injured lion. Though it is almost impossible to detect the renewals, a full documentary record of them has been kept, and it is very desirable that a misleading impression should not be given of their extent. They probably represent less than a hundredth part of the whole. Extensive regilding was unavoidable, and if repair had been delayed none of this decoration would have long survived.

As for the hangings, though the silk ground of the pattern is in an extremely fragile state, they have been cleaned with great care, and the original beautiful colour of the cut velvet can now again be seen. So far as it was possible to mend them, the work has been skilfully done and with scrupulous care.[11] Lightly brushing the fringes has provided a revelation—no longer 'faded to shades of pink and russet' or 'almost colourless', from the accumulation of dust a rich carmine instead of the pink has emerged, and they prove to be in nearly perfect preservation. The quilt supplied with the bed was replaced long ago by a later one of Chinese embroidered silk; a material also used to cover the pillows. The sheets and blankets have gone, but there are three original mattresses, two stuffed with lamb's-wool and one with swansdown, and a bolster covered with silk brocade.

[11] By Miss Parry of Carter & Parry, 58, George Street, London, W.1

We know next to nothing of the organisation and production in late Stuart workshops, though inferences have been drawn about the division of labour and the degree of specialisation, which became highly developed later on. The distribution and character of his extant productions prove that Thomas Roberts was among the most fashionable and accomplished makers of the age. In 1697 he charges for 'two Pattern chairs and two Stooles to show the King', and the furniture that can be attributed to him at Hampton Court, Chatsworth, Hardwick Hall and Penshurst is all of the highest class. Whether or not he himself worked as a 'joiner', it is safe to assume that he was the organising head of a large business with numerous craftsmen in his employ. To complete only the Knole set must have taken several of them many weeks.

Furniture, like its owners, inevitably wears out in time. Without sacrificing a single scrap of the structure or ornament which could possibly be saved, the existence of this truly incomparable set has been indefinitely prolonged. Moreover, its preservation is of great consequence; for the state-bed, armchairs and stools are incontestably among the few surviving masterpieces of furniture in the Stuart baroque style. Then, too, there are its evocative historical associations. That the entire set was made for the King there can be no doubt. Possibly—even quite probably—it was from this bed, so insistently proclaiming its royal ownership, that, with Whitehall Palace surrounded by Dutch troops, James arose on the morning of 18th December, 1688, to steal away down the river in the royal barge on his flight to Rochester. Thence after a brief delay (when a last chance was given to him to abandon the pursuit of absolutism and renounce designs abhorred by his people) he boarded a smack for his flight to France; to be henceforth 'an exile, a supplicant and a mendicant'.

Lady Julia Calverley: Embroideress Part 2

By George Wingfield Digby

A SIX-FOLD needlework screen at Wallington is inscribed *Julia Calverley 1727*. This is ten years later than the date on the wall-panels which were the subject of Part 1 of this article. The screen panels (Nos. 1 & 2) are worked in fine tent stitch on canvas in wools, with some details in silk. The pale parts of the ground are also silk (which is much perished). The narrow borders with a string of flowers have a black ground. Each panel measures 5 ft. 9-10 ins. in height and 20½ ins. in width. This screen is altogether a delightful ensemble of embroidery, and the various scenes are put together in a manner which is neither too formal nor too naïve. The scenes themselves are largely taken from illustrations to Virgil's *Eclogues and Georgics*; each panel being so composed that the horizon and sky with clouds appears above a rocky citadel, castle, or group of buildings, giving a pleasing sense of distance. A large and florid tree links this upper sky line with the panorama of super-imposed scenes beneath, which are treated in the manner of a Chinese lacquer screen, without perspective.

Not only is this screen as lovely a piece of domestic embroidery as one could wish to see—and what joy these panels must have given to Lady Calverley and her attendants to work—but its documentation relates it satisfactorily with Lady Julia Calverley of Esholt and to the Calverley Blacketts (and later Trevelyans) of Wallington to whom it passed by inheritance. Also, it has proved possible to trace the original engraved designs from which five of the scenes were copied. This source of the designs must first occupy our attention.

John Ogilby's translation of the works of Virgil was copiously illustrated by Francis Cleyn (engraved by Hollar, Faithorne & Lombart) and first published in London in a magnificent folio volume in 1654. Cleyn's illustrations were a popular source of embroidery designs in the eighteenth century. Mrs. Nancy Graves Cabot identified one of these in her study of engraved originals for eighteenth-century American embroideries in volume 58 of *Antiques*. A winged armchair upholstered in needlework with three scenes from Cleyn's illustrations to the Aeneid is known and one of these is repeated on a card table at Penshurst (*Dictionary of English Furniture*, 2nd edition). Francis Cleyn was a painter and designer of some note in England in the seventeenth century. A native of Rostock in Mecklenburg, he was employed by Christian IV of Denmark, but was studying in Italy when brought to the notice of Charles I, who was then still Prince of Wales. Charles brought him to England (*circa* 1623) as chief designer to the Mortlake Tapestry Factory, where he worked until his death in 1658.

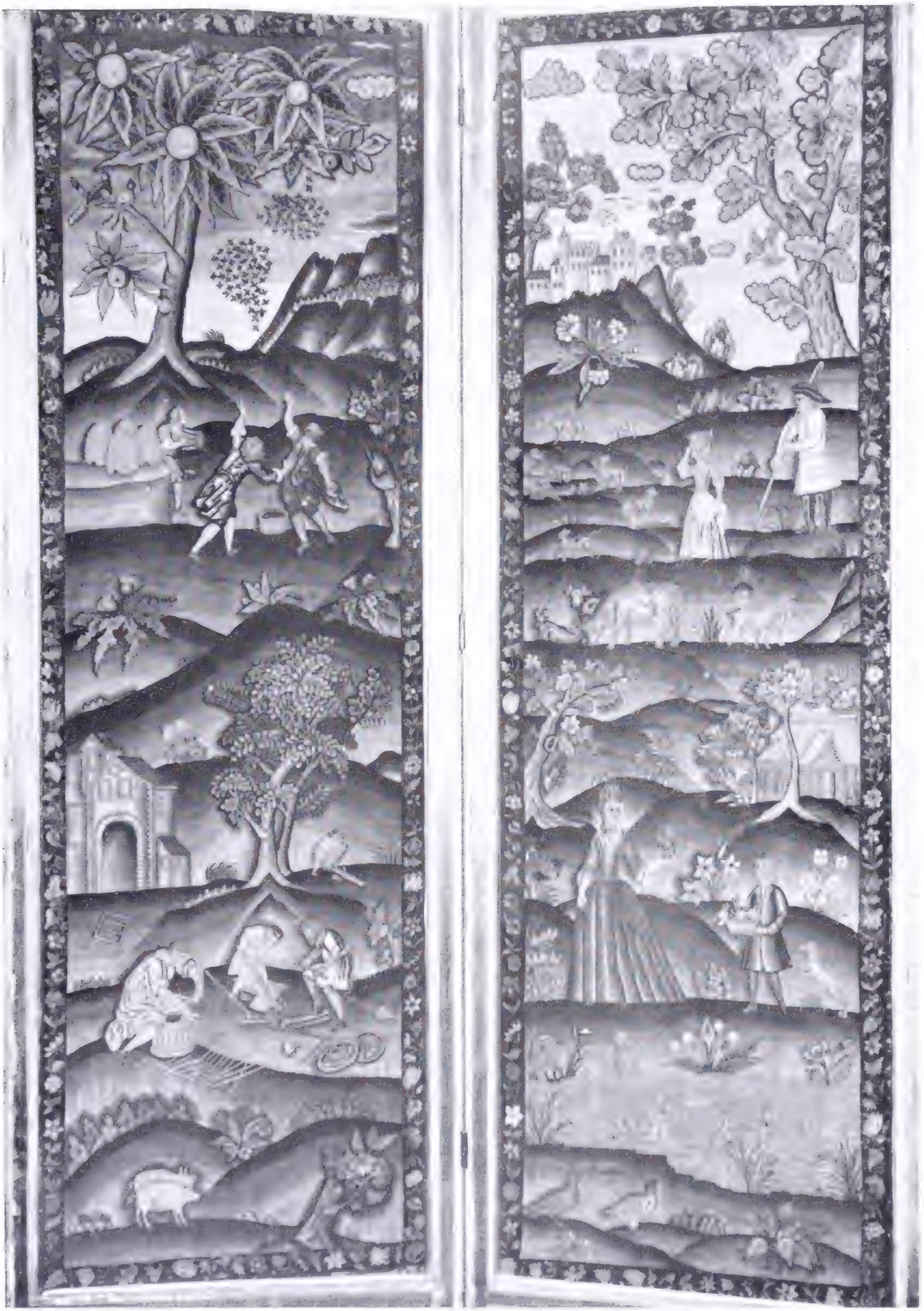
He designed the 'Hero and Leander' and 'Horses' sets for Mortlake, painted murals for Carew House, Somerset House and Ham House, and was responsible for the 'Gilt Room' at Holland House. In addition to Ogilby's *Virgil* he illustrated an edition of the perennially popular *Metamorphoses* of Ovid.

Looking at the screen in detail, we can begin with the left-hand panel (referring to the panels as numbers 1 to 6, from left to right). The lower scene on this panel number one (No. 1) is taken from the first plate in Ogilby's volume which illustrates the opening of the first Eclogue (Nos. 3 & 4). The theme of the Eclogue is the miseries of Civil War with consequent evictions and confiscations of property, and takes the form of a dialogue between 'sad Meliboeus', who is forced to move his goats to other pastures, and 'happy Tityrus' who enjoys the protection of Rome and 'under a spreading beech . . . on slender reeds dost rural notes repeat'. As will be observed, Cleyn's representation of the two swains is closely followed by the embroideress, but with simplification of the landscape. The upper scene on the first panel is taken from the beginning of Eclogue IX (Nos. 1, 5, & 6) and shows the two swains, Moeris and Lycidas, the one with crook and pipes, the other with a brace of hares slung over his shoulder, a dog, and a pouch at his side. This Eclogue is also concerned with the confiscation and restitution of property and the blessings of peace.

The third panel shows the drunken Silenus (No. 7) with grape-gathering and wine-pressing below. Silenus derives from the beginning of Eclogue VI (No. 8) where he is shown sleeping in his cave 'with last night's Bacchus swelled' and with fallen garlands about him. In this Eclogue Silenus stands for the Epicurean philosopher who was tutor to Virgil and his friend Varus and in considering the origin of things in mythological terms it refers philosophically to sensual enjoyments. Panel five uses two scenes from the Georgics. The lower scene comes from the first Georgic which is concerned with arable land, the growing of corn and grain and the ploughman 'who musters up innumerable tools'. Cleyn's design (No. 10) shows basket-making, the construction of a cart and a plough, whilst in front of a forge in the background is shown a cart with oxen, two pigs, and a harrow in the middle distance. The embroideress has eliminated the cart, oxen and figures in the forge but has placed two (different) pigs in the foreground, copying the other details (No. 9). The bee-swarming scene (Nos. 2 & 11) derives from an illustration to the Fourth Book of the Georgics (No. 12) and, apart from the alteration in the tree and its position, and the shape of the swarms, is fairly exact. This Georgic is entirely devoted to bee-keeping.

The sixth panel (No. 2) has Julia Calverley's name at the top and a date (No. 13). It shows an idyllic scene with a gentleman shepherd in eighteenth-century costume, a milkmaid, and a lady with a tame squirrel on her left hand, who is approached by an attendant carrying a basket of flowers. Other scenes on the panels include hunting, ploughing, a harlequin and piper, and a sailing ship. Whilst it is always dangerous to press too far personal associations in composite designs of this sort which derive from extraneous sources, it is worth suggesting that Julia Calverley found it easy to read references to her own fate into her work and may even have selected the scenes and had them drawn up with some such ideas in mind. Thus the first panel would refer to the Calverley misfortunes at the time of the Civil Wars which Sir Walter and his father, like Virgil, had been able to surmount.

6. Two leaves (numbers 1 & 2) of a sixfold screen. Each panel measures 5 ft. 9-10 ins. high × 20½ ins. wide.



2. Panels 5 & 6 of the screen at Wallington.

3. (Detail). Lower section of first panel; Meliboeus and Tityrus.

4. Ogilby's Virgil. Francis Cleyn's design for Eclogue I.

Good husbandry and estate management (panel 5) would lead to the enjoyments of country life and country pursuits (panels 2 & 4), whilst panel three represents philosophising about these enjoyments, or their crowning with the rites of Bacchus. The last panel (the panels may not be in their original order, in the present screen) could then be regarded as an allegory of their Arcadian existence and even be imagined as Sir Walter and Lady Julia themselves.

But the name and date on the sixth panel call for closer scrutiny (No. 13). Julia Calverley's name is worked in crimson silk in tent stitch; the date 1727 is worked in a paler red, or pink silk and it is difficult to feel convinced that it is original with the name, especially as some indecipherable stitches in pale blue thread can be seen beneath and beside the figures. Possibly the date was an afterthought, or has been re-worked subsequently. It is by no means impossible that Lady Calverley's son, Sir Walter Calverley Blackett, had this date inserted in his mother's needlework at the time that her embroideries were brought from Esholt to Wallington in 1755. The date on the wall-panels, 1717, differs from the date recorded in the Diary (February, 1716) and it is conceivable that it, too, was inserted at the command of the son, who erected a beautiful tribute to his mother in Calverley Church in 1752, as we shall see. In any case, the date on the wall-panels is proved approximately correct by the Diary and there seems no reason to doubt the validity of the date on the screen in view of the fact that it has always been with the family: first at Esholt and then at Wallington.

It remains to record this transfer of the embroideries from Esholt to Wallington. Sir Walter and Lady Calverley's son, Walter, was born in 1708. On the death of his uncle Sir Walter

5. (Detail). Upper section of first panel; Moeris and Lycidas.

6. Ogilby's Virgil. Cleyn's design for Eclogue IX.

Blackett, 3rd Baronet, in 1728, he inherited through his mother the Blackett estates which included Wallington. According to the terms of his grandfather's Will he took the name Blackett in addition to Calverley. At the same time the young Walter married Elizabeth Ord, natural daughter of his uncle. On the death of his father in 1749 he inherited the Calverley baronetcy and became Sir Walter Calverley Blackett. Six years later he had his mother's embroideries brought to Wallington. The Account Books still preserved there record, under January 1755: 'item 4. A large trunk with Lady Calverley's work in the best Drawing Room. item 17, Case with six leaft skreen, Lady Calverley's work'. The Rev. Henry Stapleton (in his book previously referred to) reports that there were still blank spaces on the walls at Esholt Hall in his day, whence the embroideries had been taken. Esholt has subsequently become the headquarters of the Bradford Sewage Works. At Wallington, the ten panels were placed on the walls of a fine room on the first floor. The screen was seen in the Dining Room by Arthur Young in 1767-9. In his *Six Months Tour of the North of England* (2nd edition, 1770-1, Vol. III, pages 81-2) he notes: 'Likewise a needlework screen of tent stitch, very elegant'.

Three years before this, in 1752, Sir Walter Calverley Blackett had erected a Memorial tablet to his mother in Calverley Church, beside his father's memorial. It records that she died in September 1736, aged 51, and that she:

'Was endowed with that equal disposition of mind which always creates its own happiness,
With that open and flowing benevolence which always promotes the happiness of others;
Her person was amiable and engaging, her manners soft and gentle,

7. (Detail). Upper section of third panel; Silenus.

8. Ogilby's Virgil. Cleyn's illustration for Eclogue VI.

Her behaviour delicate and graceful; her conversation lively and instructing
Even her amusements distinguished her a woman of sense,
Having not only innocence but merit to recommend them'.

A truly beautiful and heartfelt memorial to a distinguished lady; but her work as an embroideress is not specially mentioned. Perhaps this pastime, this craft of hers, would not have been as good as it is, so charming and yet in such robust good taste, if it had not been considered a perfectly normal occupation for a cultured lady, with her family and household duties to attend to. 'Even her amusements distinguished her a woman of sense': an understatement? It is always when good craft is taken to be something quite normal, that it is in fact flourishing at its highest level.

The final question remains, as to whether Julia Calverley's husband was indeed the prototype of the famous Sir Roger de Coverley, the character in Steele's 'Spectator's Club', whom Joseph Addison so greatly developed in *The Spectator* of 1712-13. Peter Smithers, in his life of Addison, has said that Sir Roger de Coverley 'was the embodiment of a Tory squire', portrayed by Steele to be 'rather beloved than esteemed', but developed by Addison 'to be esteemed rather than imitated'. 'It was the picture of one to whom none could take exception, indeed all must recognise in him the entertaining foibles of mankind.' The Rev. Henry Stapleton cites Cudworth's *Round about Bradford* for the tradition in the parish concerning this connection. Moreover Defoe, in his *Tour through Britain* (published from June 1724) wrote: 'A trip westward to Sir Walter Calverley of like name and amiable disposition with the celebrated Sir Roger, well-known in moral history, only the former has the advantage of a

9. (Detail). Lower section of fifth panel; the making of implements.

10. Ogilby's Virgil. Cleyn's illustration to First Book of Georgics.

better education and is by much a finer gentleman'. Stapleton has drawn up an imposing list of parallels between Sir Walter and Sir Roger. Here are a few salient points. The local pronunciation of the name Calverley is 'Coverley' and it is thus written on an inscribed eighteenth-century Communion Cup in Calverley Church. Both Sir Walter and Sir Roger came into their estates in their twenty-second year, both were baronets and Justices of the Peace. The estates of both were formerly in debt owing to misfortunes in the Civil Wars, but had been recently redeemed and the family fortunes restored. Sir Roger's chaplain resided in the house, just as Sir Walter had arranged at Esholt in 1702. The ruins of the old abbey, described by Addison, would fit Esholt Priory before the new house was built. Sir Walter's education consisted of four years with local schoolmasters, followed by four years at Queen's College, Oxford: in subsequent years he was in the habit, like Sir Roger, of paying not infrequent visits to London. From a mediaeval Calverley (or 'Coverley') ancestor is supposed to derive the dance known by this name. The tradition, therefore, of the association of the literary character with the historical family is by no means groundless.

In 1777 Wallington passed, through Sir Walter Calverley Blackett's daughter Julia, who married Sir George Trevelyan, Bart., to their son Sir John Trevelyan. In this family, which came originally from Trevelyan (or Trevilian) near Fowey in Cornwall, Wallington has remained to the present day. In 1941 the late Sir Charles Trevelyan made over the estate to the National Trust, and it is to Sir Charles' kindness and to the help of Lady Trevelyan, that I am greatly indebted for many of the facts published in this and the preceding article.

11. (Detail). Upper section of fifth panel; swarming bees.

12. Ogilby's Virgil. Cleyn's design for Fourth Book of Georgics.

13. (Detail). Upper section of sixth panel showing inscription 'Julia Calverley 172'

The Beaverbrook Gallery

By Sir John Rothenstein

IN the English-speaking world (apart from the United States) the opening of a new art gallery is a rare event. I saw the gallery at Fredericton that Lord Beaverbrook was to present the next day to the Province of New Brunswick as a golden brick in the surrounding darkness, isolated by its floodlighting alike from the deserted square on which it stands and from the wide river it overlooks. By light of day it still shone out from its surroundings, but without adventitious aid. In contrast to the Legislative Building across the square and the houses flanking it, Victorian, pleasantly ornate, the art gallery was the embodiment of the architecture of today. It is a simple, strictly functional, single-storeyed structure made of brick, limestone and marble. The small bricks are of a light grey that radiate an urbane touch of warmth. The building, which is just over 120 feet in length, some 70 in width and about 30 in height, rests on a stone terrace that raises it above the square. The moment he enters the building the visitor finds himself facing a great window that forms the entire back wall of the central gallery through which he sees a wide expanse of the St. John River. This gallery is suffused with the changing light reflected from the surface of the swiftly flowing water.

The building consists of three galleries on the main floor, and a large gallery on the lower floor designed for use either as an exhibition gallery or as a lecture-room. The artificial lighting, that most difficult of all the technical problems that the designers of art galleries have to face, has been ingeniously solved: it can be precisely controlled, and as the daylight fails it can be progressively increased, the artificial blending the while with the natural light. The architect was Mr. Neil M. Stewart of Fredericton, whose late partner, Lynn Howell, however, made the first rough plans. The Chairman of the Building Committee was Brigadier Michael Wardell, Editor of Fredericton's lively daily newspaper *The Gleaner*.

Consisting of some three hundred and twenty works, of which the large majority have been presented by Lord Beaverbrook himself, the collection is designed to exemplify the development of British and of Canadian painting. The Canadian school, being far smaller and of more recent growth, it has been possible to represent fairly completely, from Cornelius Krieghoff, a painter born in Amsterdam in 1815 who arrived in America in 1837 and became the chief pioneer painter of Canada, down to Jean-Paul Riopelle, Canada's leading abstract painter. Had Krieghoff remained in Europe he would have been an insignificant painter, but his small talent responded to the novelty of the Canadian scene to make him something between a minor master and a curiosity—an artist so sought after that Lord Beaverbrook paid £25,000 for *Merrymaking*, painted in 1860, the gallery's principal example. Out of the twenty-six Krieghoffs at Fredericton twenty-two are the gift of Dr. M. J. Boydlen, now a great Toronto magnate but who in his early days worked as a trapper, miner and trader, and who was first attracted to the work of Krieghoff precisely because it portrayed life very much as he had lived it himself. Among many excellent paintings by later Canadians, one that stands out with extraordinary distinction is *Woman in a Wicker Chair* by James Wilson Morrice, a painter who foreshadowed the Victor Pasmore of the Thameside landscapes. Tom Thomson, Clarence Gagnon, Emily Carr, David Milne, and John Fox, a much younger painter, are particularly well represented.

It is hardly to be expected that the British School should be represented with anything approaching completeness. Yet what is remarkable is that in so relatively short a time so impressive a collection has been brought together. Among those so far unrepresented the most illustrious is Blake. Others are William Dobson, Rowlandson, James Ward, Millais, Madox Brown, Samuel Palmer and Watts. But even without these and other notable absentees the Beaverbrook Collection gives a memorable impression of British painting. Of particular interest and beauty are the *Miniature of Queen Elizabeth I* by Nicholas Hilliard (No. 2), *Peasant Girl gathering Faggots* (No. 4) by Gainsborough—the finest painting in the entire collection—*Mrs. Thrale and her Daughter Hester* (No. 3) by Reynolds, *A Drinking Party* by Philip Mercier, and *Hunters out at Grass*, by Stubbs. These are paintings that would add lustre to any gallery. By comparison the representation of Hogarth, Constable and Rossetti is hardly worthy.

The representation of the eighteenth century, then, has been nobly begun, and that of the middle and later nineteenth is still sketchy. That of the twentieth, however, is not only distinguished but extensive. The work of contemporaries is more easily come by than that of their predecessors, but what is even more relevant where Fredericton is concerned is the outlook of the donor. Lord Beaverbrook is so much a man of the twentieth century that it is often difficult to remember that his formative years were lived in the nineteenth. The nineteenth, or to be more precise the Victorian age, is that with which he seems to have least sympathy—a lack that is clearly reflected in his collection. With much of the art of the present day he is on the contrary most sympathetic. He cares nothing for the academic and little for the abstract—he is too much fascinated by the spectacle of human life to care deeply for an art that rejects it—but to an art which accepts it, no matter how severe the terms, he is able vigorously to respond.

The most consistently representative part of the period covered by the collection is accordingly that which begins roughly with Sickert and Steer and extends to the present day. Sickert himself is especially well represented by, among others, two beautiful little Bath landscapes, *Lansdowne Terrace* and *The Paragon* and two later paintings, highly entertaining characterisations, evidently based upon photographs, *H.M. King Edward VIII* and *Lord Castlerosse* (No. 6). Other artists of the period well represented are J. S. Sargent, Charles Conder, William Nicholson, William Rothenstein, Matthew Smith, Augustus John, Wyndham Lewis, Spencer Gore, Harold Gilman, Paul Nash, Stanley Spencer, L. S. Lowry, Duncan Grant, Henry Moore, Christopher Wood, Francis Bacon, Lucian Freud—and Sir Winston Churchill. Of

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1. The Beaverbrook Art Gallery, seen here by night, stands out in Fredericton as the embodiment of modern architecture. 2. Nicholas Hilliard. *Miniature of Queen Elizabeth I*, gouache on card, 2⅜ × 1⅞ in. 3. Sir Joshua Reynolds, P.R.A. *Mrs. Thrale and her Daughter Hester*, canvas, 58½ × 55 in. 4. Thomas Gainsborough, R.A. *Peasant Girl Gathering Faggots*, canvas, 67 × 49 in.

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particular historical as well as aesthetic interest is a large group of Graham Sutherland's preparatory studies for his Presentation Portrait of Sir Winston: also his *Portrait of Lord Beaverbrook*.

The new gallery represents a great accession to the artistic resources of Canada, which is the more valuable for being situated in a region where the general public has hitherto had negligible opportunities of seeing original works of art.

In the building up of his collection Lord Beaverbrook has had advice from friends, as well as professional advisers—as he would be the first to acknowledge—but the personality that has shaped and directed this splendid enterprise is that of Lord Beaverbrook himself. Some pieces in this Gallery are very good and some by no means so good, but without exception one feels they are included because somebody has personally liked them and enjoyed them—not because they happen, or happened, to be fashionable.

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5. J. W. Morrice, R.C.A. *Woman in a Wicker Chair*, canvas, 32 × 18 in.
6. W. R. Sickert, R.A. *Lord Castlerosse* (1936), canvas, 82 × 27½ in.

Places, People, Flowers and Fruit

Places: Seventeenth-century Holland and Flanders, eighteenth-century Venice. Once again at Leonard Koetser's spring exhibition of Old Masters these encompass the majority of the paintings shown, and once again the great names are there in profusion. Van Goyen figures twice (once with a most lovely upright of a turreted house by a river—a rare shape for him); Lucas van Valkenborch has two spirited and busy festival pictures; Velvet Brueghel an exciting *Landscape with Windmills*. Nor, in this Dutch-Flemish world can we omit to mention the Marines on this occasion; for the very first work is one by Hendrik Dubbels, that early master in this kind, whose picture comes from the collection of Professor Thomas Bodkin. Two paintings by Backhuyzen, and two by Abraham Storke belonging to later in the century, remind us how much these Netherland artists revelled in the picturesque beauty of shipping on their wide estuaries. As much, indeed, as did the Venetians of the following century, who are well represented, if not supremely so. Nothing quite so exciting as the splendid *Shipping in the Bacino de S. Marco* this time; but some charming smaller Marieschi and other Venetian views.

People: Caspar Netscher's elegant *Portrait of Jacob Arcken Boudt*, a signed work with an impressive provenance and documentation, stands out among the Dutch pictures; though an almost humorous portrait of a plump little girl by Cornelis de Vos has its appeal. In genre, David Teniers manages to turn even *A Foot Operation* to a harmony of colour and form, as does Adriaen Brouwer with *Three Boors* being very boorish in a tavern—shade of Ruskin with his fastidious passion for the ideal! But how alive such pieces are. This is life, not fancy dress.

We may well, however, look further back in time in this category of People, since the golden panel with *St. John* by Bernardo Daddi (it was earlier given to Taddeo Gaddi) belongs to the first part of the fourteenth century. From the end of the next century we have Quentin Matsys' *The Virgin Adoring*, and a little later, an Isenbrandt's *Portrait of a Lady* full of dignity and a becoming calm. So Ruskin's disquietened ghost may rest, or turn to rejoice, in two very fine drawings by Piazetta which have come down directly from William Beckford's Collection at Fonthill.

Flowers and Fruit: As we are accustomed to expect of any exhibition at the Leonard Koetser Gallery, there is an immense wealth of Flower-pieces and of Still Life. Sometimes loveliness is conjured by sheer simplicity—a single flower in a delicate vase; sometimes by profusion—as in Verendael's tremendous Flower-piece where all the blossoms of all the seasons, it would seem, pile up to a majestic pyramid of colour and interwoven shapes. Balthasar van der Ast stands at the beginning of the series with his almost primitively direct statement of the appearance of flowers, shells, and the creatures he delighted to put around them. What a delight in things for their own sake it all betokens: like a child crying: 'Look! Look what I've found!' Monnoyer, with his pictures signed 'Baptiste' but signed even more clearly by the muted blue of hyacinths, convolvulus, or any other predominantly blue blossom at the heart of his compositions. Several large works from the collection of Vice-Admiral Taylor show this artist at his finest.

With these Flower-pieces stand the Still Life, the song of praise for wine in glinting roemers, for luscious fruits, for food and the gleaming silver or pewter dishes. Pieter Claesz stands at the head of this class, with a *Breakfast Piece* as fine as we could find from his hand.

One other kind of subject takes us back to places; the interiors of the great churches which perhaps answered the demands of the religious instinct in that world shaken by the anti-ecclesiasticism of the Reformation. Actually both Neeffs and Steenwyck, who are represented in the exhibition by noble church interiors, were probably Catholics. Certainly the nobility of their church pictures is not lacking in reverence for Gothic grandeur.

So, in an exhibition which covers many sides of the painting of both the seventeenth and eighteenth centuries, and glances back to the Italian and Flemish roots of all European art, the Leonard Koetser showing of nearly fifty pictures once again admirably demonstrates the taste in pictures of the genuine connoisseur and collector of fine paintings.

Willem van Diest (1610-1673). *Shipping in an Estuary*, panel, 18½ × 24 inches. Now on exhibition at the Leonard Koetser Gallery.

RECORDED BY WILLIAM GAUNT

Stuttgart Acquires Moltzau Masterpieces

Through Marlborough Fine Art, London

(Above). Georges Braque (b. 1882). *Still Life* (1955). Oil on canvas, 28½ × 34 in. (73 × 87 cm.). (Below). P. A. Renoir (1841-1919). *At the Theatre* (1880). Canvas, 16½ × 13 in. (42 33 cm.).

THE collection of modern paintings formed by Ragnar Moltzau of Oslo (see *The Connoisseur*, June (A.D.F. issue), 1959), of which some part has been shown in several European centres during recent years—at Oslo, Stockholm, Copenhagen, Helsinki, Zurich, The Hague; in Britain at the Edinburgh Festival and the Tate Gallery in 1958—has been justly described as one of the finest collections of modern art assembled by a private individual: and the Staatsgalerie, Stuttgart, is to be congratulated on the vision which has recently led to its acquiring, through Messrs. Marlborough Fine Art of London, many of the principal paintings from the Moltzau Collection for permanent civic exhibition.

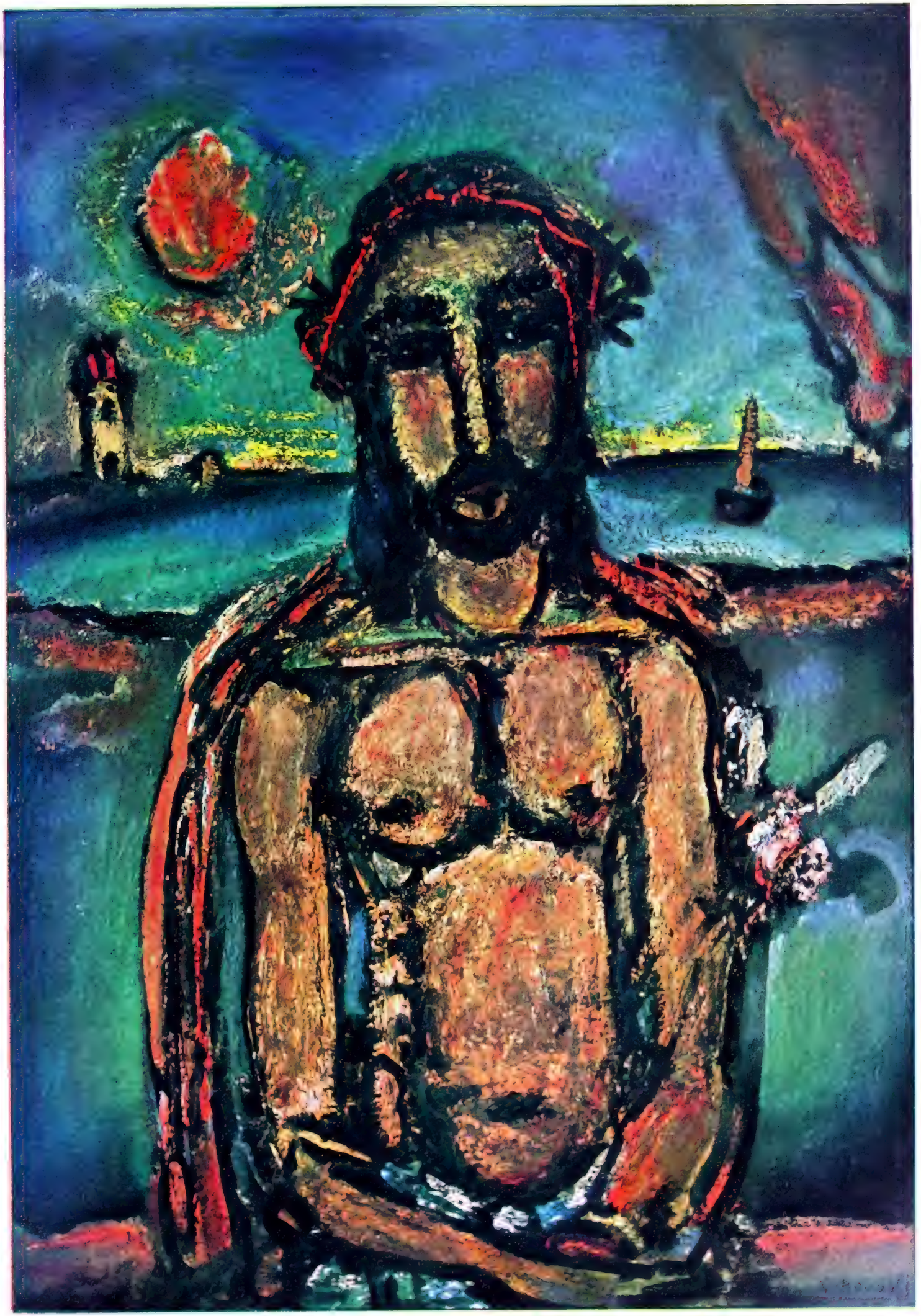
Though the collection was not acquired in its entirety, Stuttgart thus gains a splendid series of masterpieces. Some paintings have gone to the United States and Mr. Moltzau has retained others, more especially works by present-day artists in whose work he is interested. These deductions, however, left for the German city a magnificent representation of Post-Impressionist art and of the School of Paris. With a broad but consistent view, he brought together works that were both outstanding when individually considered and comprehensive in covering a brilliant period.

This comprehensiveness was aptly suggested by the title given to the exhibition at the Tate Gallery ('From Cézanne to Picasso'), though its range was actually even wider, from the Impressionist ambience of Renoir's *Portrait of Madame Choquet*, 1875, to the post-Picassian abstract development of which Nicolas de Staël's *Enamels*, 1946, was an example. No private collection could be expected to take in everything from so rich a period and one might note, for instance, the absence of Van Gogh and Seurat. Yet, viewed in an historical light, the collection provides a sufficiency of 'key' works—or 'landmarks' as they might be termed—to trace the main historical outline and convey all the character of the modern evolution. If Van Gogh is an absentee he is at all events present in spirit in the line of Expressionist development which he inspired, and which the collection does not fail to illustrate.

Choice of more than one work by the same artist also effectively illustrates some remarkable aspect of personal progress. From the Impressionist Renoir of the late nineteenth century one comes to the Indian summer of his art in the joyous warmth of his *Two Bathers* of *circa* 1918–19. The serene course of Braque is indicated by comparison of the *Cello* of 1911, analytic in its Cubism, and the glowing synthesis of the *Still-Life* of 1955. The variety of Picasso can be appreciated in the geometric planes and surface textures of *The Violin*, 1912, as contrasted with the 'classical' compositions of 1921 or the later form of still-life represented by the *Buffet of 'The Catalan'*, 1943.

All the works mentioned above have gone to Stuttgart, with many others in which great artists of the period are seen at their best and in some characteristic and creatively important phase.

(Right). Georges Rouault (1871-1958). *Ecce Homo* (1938). Oil on canvas, 41 × 29 in. (105 × 74 cm.).



Paul Cézanne (1839-1906). *Bathers before a Tent* (1883-85).
Oil on canvas, 25 × 31½ in. (64 × 81 cm.).

Among them is the celebrated version of Cézanne's *Bathers*, 1883–85, which displays his majestic effort to organise and simplify. Then there is Gauguin's portrait of his mother (1893), a famous masterpiece which, no less than his figure compositions, exemplifies his gift of design and the exotic element in his art and outlook. Bonnard's *Terrasse Family*, 1902, is not only one of his most elaborate compositions and, to quote his nephew, M. Charles Terrasse, an exceptionally charming 'representation of a family reunion and a memory of happy days' but an exquisite poem of colour. What is known as his 'Intimisme' here has a special value.

Modigliani's sensuous grace of line is typically shown in his *Nude on a White Cushion*, 1917, while his portrait of his painter friend, Chaim Soutine, is remarkable equally for its paint substance and colour and the living personality that emerges. Matisse, in a painting of his *Fauve* years, the *Coiffure* of 1907, can be studied as the exponent of rhythmic emphasis in form and contour. In the *Small Blue Interior*, painted forty years later, he concentrates all his art of colour in luxurious opposition of red and blue. Rouault's *Ecce Homo* of 1938 well brings out a dual aspect of his painting. Here, this master apart, expressionist in his austerity and sense of the tragic seems to bridge the gap between the Middle Ages and the twentieth century, adding to a moving sadness the deep lustre of stained glass.

Also, with their historical importance and their own distinct and striking mode of expression, are such other artists represented as Fernand Léger, Raoul Dufy and Maurice Vlaminck. Léger's *Three Sisters* is an excellent example of the decorative style which he evolved in his later years. Dufy's *Trouville*, 1928, has all that vivacity for which he is esteemed. Likewise Vlaminck's *Still Life* of 1907 is a work of great vigour, in which one can see how the art of Van Gogh influenced a later generation.

The uniformly high quality of the Moltzau Collection impresses itself on the mind as one passes in review the works that have gone to Stuttgart. So, too, does the advantage, equally from an aesthetic and a practical point of view, of acquiring them all together at the same time. If they had gone to the art saleroom they would have been dispersed. Experience has shown what a hard task confronts a public gallery in trying to assemble a comparable collection by the purchase of individual pictures, and how little it can be sure of obtaining one particular picture it may badly need. One recalls the recent instance when the National Gallery went to the limit of its allotment in offering £143,000 for a Cézanne but was outbid by no more than £2,000. The British art-lover, thinking perhaps how greatly a Moltzau collection would have strengthened the Tate Gallery's representation of modern art, may well reflect also on the financial limitations which place it at a disadvantage. How was it that a single German city could raise the large sum involved in the Moltzau purchase? The answer gives food for thought. It is understood that the sum was made up with the aid of an officially organised lottery. This form of public contribution to an end by which the public as a whole ultimately benefits is surely no more to be despised than, let us say, a Premium Bond.

There is a clear advantage in retaining the identity of the collection. A well-chosen assemblage of pictures, like any other good anthology, has its own distinct character which it would be a pity to lose. In the same way we can be thankful that the collection of the late Samuel Courtauld, another model of connoisseurship, taste and judgment, was not dispersed but now constitutes a central feature of the Courtauld Gallery in London. It can therefore only be a cause for satisfaction that the Moltzau pictures, hung together in the existing museum premises at Stuttgart, or in the new gallery planned to house them in 1962, shall continue in perpetuity to reflect their former owner's discerning choice.

(Above). Henri Matisse (1869–1954). *The Coiffure* (1907). Oil on canvas, 45½ × 35 in. (116 × 89 cm.). (Below). Amedeo Modigliani (1884–1920). *Portrait of Chaim Soutine* (1894–1943). Oil on wood, 14 × 11 in. (36 × 28 cm.).

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International Saleroom

1. Louis XV marquetry table à ouvrage, by J. F. Oeben. £13,650 (Christie's). 2. Louis XV marquetry demi-armoire. £1,680 (Christie's). 3. Louis XV ormolu cartel clock. £945 (Christie's): three lots in a sale total of £101,960. 4. Louis XV marquetry table à écrire, by Pierre Pioniez. Dollars 5,500 (£1,964) (Parke-Bernet, New York). 5. Canaletto. 'View of S. Giorgio Maggiore', 23 × 36¼ in. £32,000 (Sotheby's). 6. Rembrandt. 'Portrait of a Young Woman', signed and dated 1634. £22,000 (Sotheby's). 7. W. R. Sickert. 'Venezia'. £147 (Christie's). 8. Sixteenth-century Isnik green-ground bottle, 12 in. high. £500 (Sotheby's).

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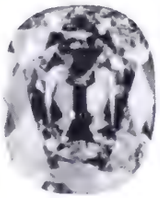

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International Saleroom

9. George I octagonal sugar box and cover, James (?) Fraillon, London, 1716. £3,000 (Sotheby's). 10. William III covered sugar bowl, $4\frac{1}{2}$ in. diameter, by Joseph Ward, London, 1700. £950 (Sotheby's). 11. Extremely rare cushion-shaped pink diamond. £46,000 (Sotheby's). 12. Thomas Gainsborough. 'The Midday Rest', $21\frac{1}{2} \times 27\frac{1}{2}$ in. £6,200 (Sotheby's). 13. G. B. Tiepolo. 'The Bearded Oriental', pen and ink wash, $7\frac{3}{4} \times 5\frac{1}{8}$ in. £580 (Sotheby's). 14. Russian gold and opal parrot and cage, by Carl Fabergé, $3\frac{3}{4}$ in. high. £997 (Christie's).

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Forthcoming Sales

SELLING AT CHRISTIE'S IN THE BIG IMPRESSIONIST SALE ON MAY 20th:
1. J. de Chirico. 'Pillars of the Sea', signed, $28\frac{1}{2} \times 36$ in. 2. Henri de Matisse. 'Le Leçon de Peinture', signed, $28 \times 35\frac{3}{4}$ in. 3. Modigliani. 'Portrait d'une Petite Fille au Chapeau', $22 \times 17\frac{1}{2}$ in. 4. Jean Louis Forain. 'La Scene de l'Opera', 23×28 in.

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SELLING AT SOTHEBY'S: 1. A large Ravenscroft tazza, $13\frac{3}{8}$ in. diameter, $4\frac{1}{2}$ in. high, *c.* 1675-80. To be sold with a collection of fine English drinking glasses, the property of Sir Hugh Dawson, on May 20th.

Forthcoming Sales

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2. Girolamo Savoldo. 'The Temptation of St. Anthony', panel, $26\frac{5}{8} \times 47$ in. Selling in May or early June. 3. Claude Monet. 'Santa Maria della Salute', signed and dated 1908, $28\frac{1}{4} \times 35\frac{3}{4}$ in. Selling on May 4th. 4. From 'Les Chroniques de France', Bruges, *c.* 1475. Selling, with forty-four miniatures, from the collections of the Croy family, Sultan Abdul Medjid of Turkey, and the Marquess of Lansdowne, on May 24th.

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The Connoisseur's Diary

Tanzio da Varallo : King George's Jubilee Trust
Spanish Royal Armour : World Refugees

FOLLOWERS of Caravaggio have been receiving ever increasing attention from collectors and students of Italian painting in recent years. Hardly a month passes without some art journal in Italy or England devoting an article to one of these artists who have a special power to charm the present generation.

An exhibition devoted to a group of works which can, beyond reasonable doubt, be assigned to one of these artists therefore serves a very useful purpose, even though the thought of it may send a mild shiver down the spines of those whose affections lie outside the *seicento*. Outstanding among such exhibitions was the *Mostra di Tanzio da Varallo*, recently shown in Turin, which included the bulk of the known paintings and drawings by this artist and photographs of his frescoes. It was accompanied by a handsome and very well illustrated catalogue (with more than 150 plates, many of them details) compiled by the arch-connoisseur of the Lombard and Piedmontese *seicento*, Dr. Giovanni Testori.

Antonio d'Errico, known as Tanzio da Varallo from the little town in the Valsesia (north-east of Turin) where he worked for most of his life, was born in about 1575 and died in 1635. He belongs, therefore, to the first generation of artists who fell under the powerful spell of Caravaggio who was, in fact, his senior by only two years. In the early years of the seventeenth century he appears to have visited Rome and to have returned to the North by way of the Marches where he painted two altarpieces. Between 1616 and 1628 he is recorded as working from time to time in the chapels of the *Sacro Monte* at Varallo where he painted realistic fresco backgrounds to his brother's disturbingly life-like groups of terracotta figures enacting scenes from the Passion. He also executed paintings for several churches, the most notable being those in the church of S. Gaudenzio at Novara. With the exception of three somewhat undistinguished portraits, all his works seem to have been of religious subjects a large proportion of which have remained in the churches for which they were painted, though some have found their way into museums and a few have crossed the Atlantic to America.

St. John the Baptist. **By Tanzio da Varallo (Kress Collection, Tulsa), a characteristic painting by this artist, to whom an exhibition was recently devoted in Turin.**

The exhibition at Turin included some thirty paintings, from various sources, and an equal number of drawings from the Pinacoteca at Varallo. Nearly all the more interesting paintings were shown at the exhibition of *Manierismo Piemontese e Lombardo del Seicento* held at Turin five years ago. Of the newcomers, the most important was undoubtedly the splendid *St. John* from Tulsa (see illustration) which once passed under the name of Velasquez.

Neo-Classical Exhibition at Como

'THE union of classic interest with picturesque beauty, has rendered Como the sojourn of the elegant and the haunt of the learned', wrote Lady Morgan in 1819. The scenic beauties of the lake have continued to attract visitors ever since her day, but it was neo-classic rather than classic interest which recently made it the haunt of the learned. They came to see an exhibition of late eighteenth- and early nineteenth-century Lombard art. Nearly five hundred objects—paintings, drawings, sculpture, and furniture—were assembled very appropriately in the handsome late eighteenth-century Villa dell' Olmo—'or rather the superb palace of the Marchese Odescalchi' to quote Lady Morgan again.

This setting, combined with the carefully chosen exhibits, helped to conjure up a fascinating picture of 'Imperial' Milanese society, that elegant world which was so brilliantly and imaginatively evoked by Stendhal in the opening chapters of *La Chartreuse de Parme*. Works by all the artists Stendhal mentioned were on show—Cagnola, Appiani and Pompeo Marchesi—and one was reminded that the Marchese del Dongo's castle looked down on the Lake of Como. An illustrated catalogue, compiled by Dr. Angela Ottino della Chiesa, accompanied the exhibition and provided a useful introduction to the arts of this neglected epoch.

Architectural Drawings

Among the many exhibits the architectural drawings were probably the most interesting, since it was in building that the Lombard achievement of this period was best expressed. Moreover, this section of the exhibition served as a timely reminder of the neo-classical palaces and churches which have been threatened by recent schemes for the modernization of Milan. Giuseppe Piermarini, the architect of La Scala, and Luigi Cagnola, who designed the Arco

Detail of the vast table-centre made for the Duca Melzi, Vice-President of the Italian Republic, by Giacomo Raffaelli in 1804. ***Soprintendenza di Monumenti, Milan.***

World Refugee Year

MANY of the thousands of refugees in camps throughout the world have had no contact with home or family for upwards of twenty years. They come from every nation, yet they belong to no nation. They must be helped. Connoisseurs can provide timely and effective help towards reaching the United Kingdom Central Refugee Fund target of £2m. by attending the national charity sale to be held at Messrs. Sotheby's in the evening of May 11th, when jewellery and silver, pictures and drawings, and works of art generally will be offered for sale. Among the many paintings which will be sold is one by Sir Winston Churchill and given by him.

The late Field-Marshal Lord Ironside, by Colin Corfield. This portrait has been installed in the Royal Artillery Mess, Woolwich.

King George's Jubilee Trust

FOR thousands of boys and girls education ceases when, at fifteen, they leave school. Voluntary funds must necessarily be provided to enable all alike to develop, in their leisure time, their inherent good qualities, particularly during the difficult time of transition from school to work. This is a vital part of the work of King George's Jubilee Trust (166, Piccadilly, London) whose Silver Jubilee it is this year, and on whose behalf a Sale of Works of Art will be held at Messrs. Christie's in the autumn. I appeal now to Connoisseur readers to write to me about gifts of jewellery, silver, furniture, porcelain, pictures, or general works of art of a high quality for this sale.

della Pace at Milan, were both well represented by drawings for palaces and gardens as well as the latter's preposterous project for a barracks, disguised as a Corinthian temple. Napoleon once thought of building this on the summit of Mont Cenis as a monument to Franco-Italian friendship. There were also several interesting sketch books and watercolours by Giacomo Quarenghi, the Bergamasque architect who worked mainly in Russia.

Paintings of this period and school have found few admirers outside Italy, and even the most ardent devotee of neo-classicism is bound to admit that the majority of the mythological, allegorical and religious pieces have little more than 'period' interest. Among the most notable in this exhibition were Andrea Appiani's sensitively handled, lightly coloured schemes from the story of Europa painted for the famous garden designer Conte Ercole Silva in the late 1770's. It was interesting to note that these attractive decorative pictures reveal the influence of seventeenth-century Bolognese artists, while Appiani's later *Toilet of Juno* (c. 1810) seems to show a group of statues by Canova against a Pompeian background. Angelo Monticelli's sketch for the curtain of La Scala, Giuseppe Bossi's *Apotheosis of G. B. Bodoni* and the same artist's equivocal *Zeus Disguised as Diana Seducing Callisto* were also not without a certain mannered charm.

American Furniture in England

AS a complement to an exhibition of more than 150 important pieces of American Silver, to be held at Messrs. Christie's, London, during August and September, the organisers would appreciate the loan of a number of pieces of American furniture. Would any English collectors who possess American furniture which they would be willing to loan please communicate with The Editor of The Connoisseur. The exhibition is being organised in collaboration with the English Speaking Union.

Milanese portraiture was represented by a number of capital pieces which deserve to be far better known. The most arresting included the portraits of Paolo Landrini, a scene painter, General Desaix, the hero of Marengo, and the singer Angelica Catalani, all by Andrea Appiani, the Contessa Antonietta Sola Vitali by Francesco Hayez, and the self-portrait of Domenico Aspari. Numerous drawings by these artists were also on show.

The sculptors could hardly be represented as fully as the painters, but a number of terracottas and a few marbles were included in the exhibition. Canova was represented by some terracottas from Possagno and Bassano and also by his little-known bust of the tenor Nicola Tacchinardi. There were several terracottas by Camillo Pacetti, one of Canova's ablest disciples, and various sculptors, like Graziosa Rusca and Pompeo Marchesi, who contributed to the decoration of Milan Cathedral.

Examples of the minor arts in this exhibition were disappointingly few but included three pieces of exquisitely inlaid furniture by Giuseppe Maggiolini and a fantastic table centre made of rare marbles and semi-precious stones for the Duca Melzi by Giacomo Raffaelli here illustrated.

Samlesbury Hall Trust

FOR those who plan to attend the Samlesbury sale (see p. (ad.) lxxviii), Samlesbury Old Hall, an unusually interesting specimen of fourteenth-sixteenth century domestic architecture, is situated on the main road (A 59) between Blackburn and Preston.

The Samlesbury Hall Trust is a charitable trust founded in 1925 to acquire and hold the Old Hall. Initially the Trust received a munificent benefaction of a large number of fine English and Continental cabinets and other furniture. The latter are probably the most representative and important collection of the kind in England. There are also a number of

In the forthcoming 'English Portraits Mainly Eighteenth Century' at the Sabin Galleries, Cork Street, London: (left), Allan Ramsay's portrait of Mrs. Sneyd, a comparatively early portrait by this artist; and (right), portrait of a naval officer, probably Admiral Anson (?).

Loaned by Messrs. Perez (London) Ltd. to the first Midland Antiques Fair (Chesford Grange, Kenilworth, Warwickshire: April 26-April 30): an antique Bergam rug from Asia Minor.

pictures. These furnishings were used partly to furnish the historic portion of the Hall, and partly as a collection housed in outlying buildings adapted for the purpose.

Now, as a result of the increased demands on its funds, the Trust has had to convert the outlying buildings into revenue producing assets. Consequently it no longer has the space adequately to exhibit, nor the necessary staff to take care of, more than about a quarter of the original number of objects.

It has therefore been decided to sell the surplus furniture and cabinets (about 150 in number) in the hope that these pieces, many of them of high quality, may provide a much needed addition to the funds. As advertised, the sale takes place on May 5.

Gainsborough and Fantin

THE fine portrait of Matthew Hale (1728-1785) by Gainsborough, reproduced in colour in this number of *The Connoisseur*, was painted a year or so after the artist's arrival in Bath in 1759. Dr. Mary Woodall, the eminent authority on Gainsborough, writes: 'both in technique and composition it follows the same pattern as the portrait of Lord Nugent exhibited at the Society of Artists in 1761. The pose is almost identical in each case and the chair, the carpet and the wall covering only differ in minute particulars, whilst the window and the shutters as well as the landscape seen through the window are the same. In Lord Nugent there is a curtain draped behind the sitter and in Matthew Hale his hat is on the window sill and his sword stands against the wall. It seems likely that the portraits were painted in Gainsborough's studio in Bath, but the landscape may be a recollection of a view from Mr. Hale's house at Alderley which was finished building in 1758.

'The picture remained in the Hale family until it was acquired a few years ago by Messrs, Frost & Reed, and it has never been published. nor, to the best of my knowledge, exhibited. The portrait is in excellent condition, it is convincingly drawn and solidly painted in the deliberately hatched manner which Gainsborough favoured in the early years at Bath. The simple matter-of-fact pose helps to interpret a straightforward if somewhat blunt character.' Matthew Hale was a direct descendant of Sir Matthew Hale who became Lord Chief Justice, (1671-76).

The Flower-Piece by Fantin-Latour, also illustrated in colour, is regarded as being among the best examples by this great master of the subject. Indeed, Mons. Tempelaere, the greatest living authority on his work, has written about this picture: 'It is really a splendid painting, full of quality and I congratulate you on possessing it'.

Furthermore it has a most interesting pedigree. It was originally in the collection of Mrs. Edwards. As Mr. Frank Gibson writes in his biography of the artist, Edwin Edwards was an important figure in Fantin's life. He first visited the Edwards's in 1861 and stayed with them at Sunbury for a month, painting still-life. According to Fantin, 'the hospitality was so cordial that it reminded him of his own home life with the difference that he wanted for nothing'. Mrs. Edwards presented the double portrait of herself and husband painted by Fantin to the National Gallery.

Subsequently the flower-painting now belonging to Messrs. Frost & Reed passed into the collection of Mme Viau of Paris, and was later acquired by Mr. K. W. Woolcombe-Boyce. It was exhibited in 1936 at Grenoble Museum, in the *Exposition du Centenaire de la Naissance de Fantin-Latour* (No. 143).

Valley Scene with Figures (15½ × 22½ in.), by Paul Sandby, signed and dated 1796. In the Fine Art Society's fortieth exhibition of Early English Water-colours opening at 148 New Bond Street, on April 27.

Diary Date: Spanish Armour

CONNOISSEURS owed an enormous debt of gratitude to Sir James Mann in making possible the 'Art Treasures from Vienna' exhibition held at the Tate Gallery in 1949. In the exhibits of arms and armour from the Imperial Armoury in particular we were able to see how mercifully the war had dealt with the contents of the Vienna museums.

Sir James has now arranged another highly important display. This is of Spanish Royal Armour from Madrid. It will open at the Tower of London on April 9th and will continue until September 25th. Two special articles will be devoted to it in the September issue of *The Connoisseur*. Included will be the armour of three Spanish Kings: Philip I of Castile, the Emperor Charles V, and Philip II. Other loans will be the finely-decorated guns and crossbows sent by James I of England to Philip III of Spain and a number of important items from Toledo Cathedral and from the Duke of Alba.

THOMAS GAINSBOROUGH, R.A. *PORTRAIT OF MATTHEW HALE, ESQ.* OIL ON CANVAS, 79 × 61 INCHES

In the possession of Messrs. Frost & Reed, Ltd., 41 New Bond Street, London, W.1, and 10 Clare Street, Bristol.

H. FANTIN-LATOUR. *NARCISSUS AND MIXED FLOWERS*. OIL ON CANVAS, 17 × 17 INCHES

In the possession of Messrs. Lucas & Reed, Ltd., 41 New Bond Street, London, W.1, and 10 Clare Street, Bristol.

Books Reviewed

FESTSCHRIFT FÜR ERICH MEYER. (Studies relating to objects in the collections of the Hamburg Museum of Applied Art) (Hamburg: Hauswedell, 1959. 340 pp. 322 illustrations. D.M. 60.)

IT is impossible to write an adequate review of this admirable publication. It contains 38 separate studies covering subjects as remote in time from each other as antique sculpture and German expressionist applied art, and as remote in topic as Byzantine enamels and the place of scent in the history of applied art. The connecting theme is that each study relates to some object or group of objects in the Hamburg Museum, but, though this plan must be of great advantage to the staff of the Museum, it presents insuperable difficulties for the conscientious reviewer.

Professor Erich Meyer, Director of the Hamburg Museum, whose sixtieth birthday this publication commemorates, is one of the best known and best liked German art-historians both inside and outside the German frontier. His name is held in no less honour in England than in his native country. It may seem surprising therefore that there should be only one English contribution to the symposium, but this was due to the difficulty of finding English experts who were sufficiently conversant with the Hamburg collections to write about them.

Professor Meyer is best known as the co-author with Dr. Falke of the standard work on mediaeval bronze vessels, and it is appropriate that one of the longer studies in this book should be concerned with mediaeval bronze closing rings, a subject upon which Professor Meyer has long been preparing a major work. The list of contributors includes, as might be expected, the flower of German art-historians, and it seems invidious to select one contribution rather than another for mention. The following will give at any rate an idea of its scope: the Elbing silver statuette of St. George, dealing with the superb St. George attributed to Bernt Notke, which must be one of the most outstanding of Professor Meyer's many acquisitions for the Hamburg Museum; South Netherlands boxwood sculpture, by Dr. Theodor Muller, Director of the Bavarian National Museum; a study of the oeuvre of Hans Georg Fux, a hitherto unknown ivory carver and wood sculptor of the late seventeenth century by Dr. H. R. Weihrauch; a sixteenth-century Cleopatra fountain in the Berlin Museum by Professor E. W. Braun, unfinished because it was interrupted by the death of its redoubtable author; etc. Professor Meyer's anniversary has been celebrated by one of the best Festschriften, both in content and format, that has ever appeared. With the exception of one article in English and one in French, it is written in German.—J.H.

MASTER DRAWINGS FROM THE COLLECTION OF THE BUDAPEST MUSEUM OF FINE ARTS. 19th and 20th Centuries: Selected and Introduced by Dénes Pataky. (London: Collet's Holdings Ltd. (sole agents for Britain). £5 15s.)

PROPAGANDA about the arts—one of the best and most reconciling forms of propaganda on account of the common sympathies and interests which it evokes—is by no means neglected behind the Iron Curtain. The Budapest Museum of Fine Arts has lately followed up the Volume of Old Master Drawings, reviewed in these columns soon after its appearance in 1957, by another folio in the same stately format devoted to a selection of European drawings of nineteenth- and early twentieth-century dates. For the great majority of the 94 reproduced (and as in the former volume the standard of reproduction both in monochrome and colour is almost uniformly high) the Museum is indebted to the taste and enthusiasm of the late Dr. Pal Majovsky, for a time head of The Art Department of the Ministry of Public Instruction, who handed over his entire collection before his death in 1935. We are told in a discreet understatement that the Museum 'due to unpropitious circumstances scarcely had the means for adding new drawings to the Majovsky collection'. Within the period concerned it is claimed that the drawings Majovsky secured, with those already possessed by the Museum, afford a comprehensive survey of that development if not a complete one. Indeed, the qualification is necessary, for there are some conspicuous gaps: no Turner or Géricault among the earlier drawings, and, from the great Impressionists, no Monet, which is the more regrettable since of those connected with the movement he is the only prominent absentee.

French drawings largely outnumber, and outclass, those of other nationalities, and while they vary greatly in importance (two or three of small size scarcely merit reproduction on a full folio page), others are worthy to represent the artists in any selection. Among these there is a splendid Delacroix *Horse Frightened by a Storm*; a Millet, showing him at his best as a draughtsman; half a dozen by Renoir (called inexplicably Firmin, not Pierre, in captions and notes) in pencil and watercolour, masterly in both mediums; a large study by Manet for *The Execution of the Emperor Maximilian*; a drawing of a young woman in full colour by Guys, which has a gravity and volume one does not readily associate with that elegant decadent; and, beyond comparison as a tender and moving work of art, an early *Mother and Child* by Picasso.

There are a few English drawings—a landscape by David Cox, a fair specimen of his middle period, which is mistakenly given the distinction of a colour plate, a minor Bonington seascape, and a laboured large pencil drawing of Swinburne by Rossetti. These, with the German and Austrian examples at the end, bear no comparison with the works of the great Frenchmen, save for a study for his monumental Idylls by Hans Van Marées, and a baroque pulpit by Von Menzel drawn in the authentic spirit of the subject with extraordinary fluency and verve.

The documentation is fully adequate and owes much, as did that of the previous volume, to the late Dr. Edit Hoffman, a learned and indefatigable scholar. The Introduction by Dénes Pataky is mainly concerned with the outstanding drawings. The critical observations are trite, and even their meaning is in places obscure; but that may well be the translator's fault. He must be held responsible for 'donated', a horrible word of trans-Atlantic origin, which has invaded the language and occurs whenever a gift has been recorded. A considerable number of the drawings have never been published before, and this finely produced book will ensure that they now become known to a far wider public.—R.E.

THE NUDE IN ART: Edited by I. E. Relonge Introduction by Bodo Cichy. (London: B. T. Batsford Ltd. £5 5s. net.)

A GROWING tendency to exploit The Nude might be expected to follow Sir Kenneth Clark's book with that title, and the temptations of the theme for publishers are sufficiently obvious. In this volume we are offered, according to the blurb, 'the most complete survey of the Nude in Art from Ancient Egypt to the Twentieth Century'. Whether we can accept that assertion will depend on what we understand by 'a complete survey'. The Introduction by Dr. Bodo Cichy, divided into sections and ranging widely through time and space, is trite and superficial as art-history and negligible as creative criticism, while keeping the erotic interest well to the fore. So peculiar is the syntax that it is often hard to determine precisely what meaning the high-flown rhetoric is meant to convey. For some of the more extraordinary solecisms and 'dislocation of epithets'—the sort of language to be expected of a Mrs. Malaprop venturing into the aesthetic field—the translator must surely be to a large extent responsible. Passages taken almost at random would suggest, not unfairly, the extraordinary style of the whole Introduction, but this from the section headed 'The Rebirth of Venus—the Renaissance' may serve: 'None of the great Florentines, Romans or Venetians of the early sixteenth century achieved what Correggio, one of the keenest poets of the naked female body, achieved. He gave his women something which we had looked for previously in vain: sensuality! Prior to this, beauty had appeared in many guises, sometimes

attractive in its worldly burgeoning femininity but never challenging, aware of arousing the sensual desires of the man'. What Rubens 'gave his women' was, one gathers in the author's opinion, a vast deal more in that line, but just what it may have been remains conjectural, for his prose becomes positively chaotic at that stage.

There are a hundred plates in full colour, but they by no means atone for the shortcomings of the text: with few exceptions, and even where colour is of minor account, they are sorry travesties of the original works. The most that can be said for the best of them is that they do not fall short of the miserably low standard to which we have long become accustomed in expensive publications of this kind. The author, or translator, eclipses the contortions and convolutions of the introductory essay in some of the lengthy captions to the plates. Here again a single specimen may suffice. The final sentence on a female nude by Kokoschka informs us that: 'The glowing wealth of colour is enhanced to an exquisite point of vitality'. Those unfamiliar with the artist's history will regard his own vitality as remarkable, for the date of his birth given here makes him now to be ninety-three years old.

It is a pity that publishers to whom we are so much indebted for many valuable works on architecture and the applied arts should have sponsored this egregious performance, which can certainly add nothing to their prestige.—R.E.

STILL LIFE PAINTING from Antiquity to the Present Time: By Charles Sterling. (Editions Pierre Tisné, Paris; distributed by A. Zwemmer Ltd. London: £5 10s.).

AMONG the small group of scholars who have put the study and appreciation of still life painting back on the map in the years since the war, M. Charles Sterling, of the Louvre, stands out for his success in treating the subject as a whole, without any limitations of school or period. It was he who arranged the notable exhibition *La Nature Morte de l'Antiquité à nos Jours* at the Orangerie in the early summer of 1952. Later in the same year the first edition of the book under review was published in French, and it is extremely fortunate for English-speaking readers that the 'new revised edition' of this standard work should now have been published in English.

In the Preface to this new edition the author is principally concerned to defend his thesis that 'the painting of independent still life pictures originated, in the 14th, 15th and 16th centuries, not in the Low Countries, as is usually supposed, but in Italy, and was directly connected with the revival of the ideas of antiquity'. Among the chief opponents of this argument is Ingvar Bergström, who in the 1956 English edition of his *Dutch Still-Life Painting* (first published in Swedish in 1947) devotes a section of his 'Epilogue' to rejecting Sterling's thesis, and to re-inforcing his own, namely that Netherlandish still life painting developed independently out of disguised symbolism. M. Sterling has now again had the last word, and the force of his argument is greatly enhanced by the mass of information and illustration which comprises the rest of his book. It also gains added authority by the fact that his is a wide, overall treatment of the subject, for the book opens with the ancient Greeks and closes with the surrealist still life painting of Salvador Dali, while Mr. Bergström confines himself to the Netherlands.

Despite the immense field that he is covering M. Sterling deals sympathetically and convincingly with all its various aspects. He shows a fine feeling for Dutch still-life painting, though he does tend to exaggerate somewhat the influence of Rembrandt. He is particularly successful in outlining the great revival of still life throughout the West in the last hundred years. While he might have laid more stress on the importance of the symbolic opportunities of still life painting to the modern artist, he succeeds in conveying most forcibly the complete change in the position of independent still life painting. No longer is it practised only by a small number of specialised artists at relatively isolated periods; since Courbet and the Impressionists it has come into its own as something very much more than a minor art. Indeed it has almost achieved the status held by religious and historical painting in earlier centuries.

The most gripping sections of the book, however, are those devoted to Italy, and it is clear that M. Sterling looks to that country for the greatest and most influential of all still-life painting. Though the devotees of Dutch still-life painting may find it hard to agree with this, they will certainly find it equally hard to withstand the author's stimulating arguments. Having stated that Caravaggio 'conferred on still-life its letters patent of nobility', M. Sterling sums up the contribution of Italy as follows: 'Thus Italy once again puts still life at an unsuspected level. Even were this her last great contribution, it would be no less decisive than that of Giotto, than that of the *marqueteurs* of Modena and Urbino (behind whom looms up the great silhouette of Piero della Francesca), than that of Titian and Bassano. But Italy, though she disseminated the fundamental ideas, did not exploit them herself. It was left to the Northern masters of the 14th, 15th and 16th centuries to do so. And after Caravaggio no great Italian master, except Guardi, painted still-lifes'.

The seventeenth-century still-life painters of Spain and France are also treated with great sympathy, and some of the most impressive colour reproductions are devoted to their works. The illustrations naturally play an important rôle in this book. Forty small black-and-white plates, arranged in comparative groups, are interspersed in the text. In addition there are 125 full-page plates, of which thirty-seven are in colour. The standard of colour reproduction is high, and the inks used in this new edition give somewhat subtler results than those achieved in the original edition. The translation is not an entirely happy one, particularly when it is too literal in its rendering of essentially untranslatable French passages and phrases. It is also unfortunate that in the earlier chapters of the book the publishers have failed to amend the plate and figure references in the text to make them correspond with the few alterations in the choice and order of the illustrations. But these are minor faults, and this new English edition of M. Sterling's well-known standard work remains a most worthwhile publication.—L.H.

MODIGLIANI: Text by Franco Russoli, introduction by Jean Cocteau. (London: Thames and Hudson. 36 colour plates, 10 monochrome illustrations. 84s. net.)

MESSRS. THAMES AND HUDSON'S new book on Modigliani measures 14 by 11½ inches and I find myself asking what is the proper size for a book containing a printed text. A portfolio of plates with an accompanying leaflet might well be better. Where will this stop, or will we have books five feet by three? There is at any rate a certain disproportion in the present tendency and little is achieved; for the book, *qua* book, ceases to exist, it is too big; and the enlarged plates do not convey a truer idea of the pictures themselves, they are still too small.

Modigliani's work more than most needs to be seen to be believed. It contains a certain decision, aloofness and love in its texture and in the extreme subtlety of its colour, all of which is lost in reproduction. And where, in the painting itself, the line between art and pornography may be definable, on the printed page it is not; particularly perhaps when, as here, there are captions which have nothing to do with the painting as a painting. 'This charming portrait of a thoroughly nice woman . . . with its large eyes begging for discretion'. What, I ask, is the real aim of such a book? From a conventional point of view it is a handsome book with well presented large colour plates, those in monochrome of drawings are most beautiful, and the preface by Franco Russoli gives an interesting appreciation of his work. There are biographical notes, a list of catalogues of exhibitions and a good bibliography.

If this is what is wanted the present publication meets the need admirably.—H.S.E.

G. BRAQUE: by John Russell. Illustrations selected by René Ben Sussan. (London: The Phaidon Press. 18s. 6d. net.)

ANDRÉ DERAIN: by Denys Sutton. (The Phaidon Press. 18s. 6d. net.)

WHILE the place of Braque as one of the greatest artists of our time is assured, the position of Derain remains uncertain, and thus it comes as something of a surprise to find one of these two new Phaidon *Alpha Books* devoted to him. Despite the enterprise of including a book on Derain in this thoroughly worthwhile new series, it must be reported with regret that this work is likely to do little to enhance the artist's reputation. Mr. Denys Sutton's Introduction, which is an expansion of his essay in the Catalogue of the Derain Exhibition held at Wildenstein's in 1957, fails to give a clear and convincing interpretation of the artist's achievements, nor does it try to present a critical evaluation, which might indeed have been out of place in this series.

In his second paragraph Mr. Sutton summarises the widely accepted assessment of Derain as an artist who achieved greatness only in the first ten or fifteen years of over half a century of working life. He then quickly poses the question, 'is this interpretation of his contribution, attrac-

tive owing to its very simplification, substantiated by the facts?' We are not given an answer to this vital question until the final sentence of the Introduction, where Derain is summed up as an artist who produced 'on occasion, a picture or drawing which stays in the memory'. Faint and damning praise indeed, and somewhat unexpected after lengthy special pleading and a host of superlatives apparently designed to present Derain to the reader as a great artist. The net result of all this is that even the very real achievements of Derain's Fauve and near Cubist painting before the First World War become uncertain.

John Russell's task is an easier one, and his Introduction, which is considerably the briefer of the two, provides a clear picture of Braque's artistic development, though it gives little idea of his personality. It also fails to establish Braque's place in Western art after 1914. Indeed, both these books make it remarkably clear that it is still extremely difficult to systematize and clarify the history of painting in the years since the First World War.

A major drawback of the book on Braque, and one which is totally unexplained, is that while Mr. Russell wrote the introduction, René Ben Sussan selected the paintings for reproduction and wrote the notes on these. There seems to have been little co-operation between the two, and the plates as a whole do not adequately illustrate the Introduction. Thus the serious reader of this must turn to other publications to find reproductions of many of the paintings which Mr. Russell has chosen to illustrate his argument.

The chief value of both these volumes lies in the fact that they provide a large body of reproductions at a very economic price. *Derain* has 100 illustrations, twenty-three of them in colour; and *Braque* has 80 plates, twenty-four of them in colour. The standard of reproduction is adequate, though some of the colour is rather hard. —L.H.

THE ENGLISH HOUSE: A PICTURE HISTORY: By R. Furneaux Jordan. Pp. 160, Pls. 377. (London: Edward Hulton, 1959. 35s. net.)

THE cover of this book bears only its title, to which, along the spine, are added the words 'Edward Hulton'. This seems somewhat peculiar treatment of an author, for, although this is called 'a picture history', the text extends to a good many thousand words. It is not free from defects. 'Such a scheme makes a tall narrow house first real variant upon the type worked out in the eighteenth century', a sample sentence, may serve to suggest that Mr. Furneaux Jordan is not much of a stylist. There are also at least fifty mistakes. Some are probably just careless, but others, it is to be feared, are not: to confuse, for instance, the Entrance Hall and the High Great Chamber at Hardwick Hall is not good, and to be told that 'at Tyringham we see how Soane takes the elements of the current classic style and combines them in his own way, adding his favourite feature—the dome' is really rather shocking.

Nevertheless, this book is quite worth reading, for Mr. Jordan is consistently alive not only to the aesthetics of architecture but also to its social and economic background. This last is indeed his forte, and he never loses sight of the 'middling' and humbler of types of dwelling, nor of the fact that the rich houses were at all times the exceptional houses. If it be true, as he observes, that the Georgian aristocracy thought more of architectural style than of comfort, (and here it is perhaps proper to add that the most 'uncomfortable' rooms in the Georgian mansions, the so-called state rooms, were seldom designed to be *lived* in), it is no less certain that some of the smaller Georgian and Regency houses were the most agreeable that England has ever known, from which the 'open plan' of to-day, with its lack of privacy and often excessive window areas, is in many ways regressive.

The last third of the book is valuable because its 114 photographs give a conspectus of English domestic architecture through about the same number of years, ending in 1958. The total impression is, alas, deeply depressing. This is partly because we are led from the drab streets of smoky industrial towns, through the speculative housing of dormitory suburbs, to the monster blocks of flats of today, in which, as Mr. Jordan aptly remarks (of an L.C.C. block of 1956), 'the Englishman's home has been reduced by hard necessity to a unit in a beehive'. But, aesthetically, the big houses are no better: the only impression left by most of them is one of overblown confusion that is not even picturesque. This is equally true of Kelham Hall by Gilbert Scott, of Eaton Hall by Alfred Waterhouse, and of Dawpool and Cragside by that at present fashionable but surely much overlauded eclectic, Norman Shaw. It is curious that Shaw should be given more prominence in this book than any other architect of any period. Lutyens, on the other hand, is represented only by Marsh Court, of 1910, the most recent large house to be included: but are not a few of his later houses, such as Gledstone Hall, Yorkshire, of 1925-27, superior to anything of their kind since 1840 at the latest?

Most of the illustrations have been supplied by the National Buildings Record or by associated photographers. The general standard is extremely high. There are a few oddities: Chiswick House, for instance, is shown in a poorly-printed photograph with the irrelevant wings, and with no reference to the fact that these were, very properly, removed by the Ministry of Works in 1952; and it is nearly thirty years since the rooms at 20 Portman Square, London, (the Courtauld Institute of Art) have looked as they appear here. But a nicely balanced picture of the English house through the ages is undoubtedly provided, and many of the examples are agreeably unhackneyed.—A.C-T.

RENAISSANCE HANDWRITING: AN ANTHOLOGY OF ITALIC SCRIPTS: By Alfred Fairbank and Berthold Wolpe. (London: Faber and Faber. 104 pp. 96 plates. $11\frac{1}{8} \times 8\frac{1}{2}$ ins. 63s. net.)

THE joy of the trait, or flourish, which can only be done quickly, is like the art of the figure-skater: it looks effortless, but can only be achieved after much practice. It is the summit of the art, to which few aspire: but all can enjoy watching it. And the rank and file, if they cannot do fancy work like the masters, can certainly attain a high level of general practice without very great difficulty, and will greatly enjoy themselves in doing so.

The ordinary amateur penman requires models constantly before him to influence his writing and give him inspiration: this is provided in full measure by *Renaissance Handwriting*, a really remarkable anthology compiled by two of the leading calligraphers of the day: Alfred Fairbank, retired civil servant who is the greatest living exponent of italic handwriting, on which he has written several manuals; and Berthold Wolpe, professional type designer and letterer, and scholar in many curious by-ways of the literature of graphic art.

Renaissance Handwriting consists of 104 pages of text (including twenty-nine pages of introduction by Fairbank, and forty-seven pages of scholarly and quietly amusing comment on the plates by Wolpe) and ninety-six half-tone plates (good, but collotype or litho would have been better), divided into 'Manuscripts and Letters', 'Writing Manuals and Writing Masters' and (a few plates only, since this has already been well covered) 'Revival of Italic'. It is extremely well printed by the Oxford University Press, using the Fell types.

Nearly all the pages of writing reproduced are unfamiliar and many have never been published before. Among the discoveries are two Papal Briefs to Cardinal Wolsey, in the Public Record Office, attributed by the authors to the great Arrighi. Michelangelo had one of the most beautiful hands of all time, demonstrated here in a madrigal composed and written out by him; and there are ravishingly beautiful pages written by Raphael, Lady Jane Grey, Roger Ascham, Katharine Parr and Barnaby Fitzpatrick, son and heir of Barnaby, Lord of Upper Ossory, and Prince Edward's (later Edward VI) whipping boy: their lovely hands are all within the reach of any amateur writer of today, if he or she practises a bit. Among the professionals shown are the French Master Pierre Hamon, the Dutch Master G. W. Bornstra, Arrighi himself, G. A. Tagliente, G. B. Palatino, Juan de Yciar, and the first Master in England to publish a Writing Book, the Huguenot John de Beauchesne, on whom Wolpe intends to publish a book. The whole volume is full of exciting discoveries.

'The Writing Master is dead. Long live the Games Master' wrote sadly the late Sir Ambrose Heal in 1931, in his *The English Writing-Masters and their Copy-Books*. Fortunately, he was premature. A revival of interest in writing—if, indeed, it had ever waned—began in the early nineteenth century with the researches of Silvestre, Westwood and other scholars and was carried forward by their lavish and beautiful publications and those of Henry Shaw, Owen Jones and Noel Humphreys. These were augmented by a stream of Manuals of Illumination for amateurs, and a short-lived periodical, *The Illuminator's Magazine*. William Morris took up illumination and was led by it to printing. In the early twentieth century Edward Johnston gave a lead to the whole of the Western

world by his teaching in London and his book *Writing and Illuminating and Lettering*. The specific interest in Italic began perhaps with Stanley Morison's article on that subject in *The Fleuron*, and has continued ever since: it has been greatly popularized by Sir Sydney Cockerell's lectures and the writings of Alfred Fairbank. Today British calligraphers are flourishing throughout the land. It is an art which, like singing, can be practised by everyone without any special equipment, except a pen or pencil and a sheet of paper. One other requirement is stated in a plate reproduced as frontispiece to Sir Ambrose Heal's book: 'La belle ecriture', it runs, 'demande un esprit gai pour son execution'. —R.McL.

KUNSTENS VILKÅR I BORGERREPUBLIKKEN: By Nic. Stang. (Conditions of the Arts in the City State). (Tanum, Oslo and Hans Reitzel, Copenhagen, 1956. 330 pp. 288 ill. Norwegian Kr. 105 [£5 15s.].)

DE STORE BILLEDHUGGERE: By Ragna Stang. (The Great Sculptors). (Tanum, Oslo and Hans Reitzel, Copenhagen, 1959. 360 pp. 255 ill. Norwegian Kr. 130 [£6 10s.].)

NIC. STANG is a Norwegian historian, and his wife, Ragna Stang, is an art historian. For many years they have studied the quattrocento in Florence from their respective angles, and they have now presented us with the first fruits of their labours. The two books are planned as part of a larger work under the general title of 'Life and art in early Renaissance Florence'. Their attention is centred on the first thirty years of the fifteenth century, before the rise to power of the Medici, while the city was ruled by an oligarchy of citizens under the leadership of Mazo degli Albizzi. The studies are chiefly based on original documents as published by three generations of scholars.

'Conditions of the Arts in the City State' is a historical study with a sociological bias, written on the same lines as Frederick Antal's 'Florentine Painting and its Social Background' (London 1947/48). Dr. Stang acknowledges his grateful debt to him as well as to Martin Wackernagel and many other students in the field.

During the fourteenth and fifteenth centuries, the old established organisation of the guilds had become an important instrument in the hands of the merchant class in their quest for power. Dr. Stang gives a detailed analysis of the highly complicated system of the guilds, with particular reference to the artist's place within it. Their position in Florentine society is described as very modest indeed, the painters, and even more the sculptors, were poor craftsmen with no civil rights, and considered as social inferiors by their patrons. Dr. Stang suggests that the status of the artist changed materially during the period of which he has made special studies. The development of the anonymous artist-craftsman of the Middle Ages into the independent individualist, even rebellious artist type of our own time had begun in the thirteenth century with Giotto and Nicola Pisano. With the increasing secularisation of Florentine cultural life in the early fifteenth century the development was speeded up, and Brunelleschi and Donatello are the typical representatives of the new artist in the new society. In the course of his narrative Dr. Stang gives us a most arresting picture of fifteenth century Florence with its churches, palazzi and streets, and its citizens, from the new art patrons like Palla Strozzi and Giovanni Ruccellai to the meanest apprentice in the workshop. He tells of the heated discussions of the public committees, who were responsible for the erection and decoration of so many important buildings, and we are amazed at the violence of their feelings: admiration for the great artist and contempt for the mediocre one, jealousy between individuals, between guilds and even cities were among the most stimulating factors in the life of this extraordinary town, which at the time of its greatest glory was 'the size of Stavanger'.

'The great Sculptors' is a straight study in art history. Mrs. Stang proposes that mature Renaissance was first expressed in Florentine statuary during the early part of the fifteenth century, while painting, except for the isolated case of Massaccio, remained true to the old Gothic ideals of lyricism and linear charm until the end of the century. Her story centres round the statues made for Or San Michele, the Cathedral and the Campanile, by Nanni di Banco, Ghiberti and Donatello, as well as by some secondary artists like Niccolò Lambert, Ciuffagni and Rosso. Nanni and especially Donatello are of course the great pioneers, who created a completely new conception of statuary with a closer realism (in the widest sense of the word) in the delineation of the figures, a realism which was developed chiefly by way of the study of ancient sculpture. In an excellent passage this realism is defined as a close reflection of the new individualism which suffuses the whole age. Here we feel at last that we are really putting our hands on the central idea of 'Renaissance'.

An important monument is the Mandorla doorway on the southern side of the Cathedral, chiefly the work of Nanni. The many elements of the great decorative scheme, so gracefully adhered to by Nanni, is described with much interesting detail. The much discussed problem of the *profetini* is considered in a new light. Mrs. Stang tells us that she will deal with Ghiberti's and Donatello's reliefs in a later volume, and she also leaves out of her narrative the monuments by the great sculptors not actually in Florence. Even with these limits to the material Donatello stands out as the great independent genius, who through his exaggerated interpretation of individual features in his models reveals great general truth about humanity. His personality as reflected in contemporary documents is interpreted in a new way. Another important passage deals with the theme of David and of St. John the Baptist in Florentine history.

Both books are written in a conversational style, often discursive in tone, which is pleasant and easy to read, though at times the authors demand such a high standard of learning from the reader, that he finds himself longing for a more conventional academic style. In Vol. II it might have been easier if presentation of fact and discussion of theory had been kept more distinct. In Vol. I the delightful profusion of illustrations with their long captions make a charming accompaniment to the story, but in Vol. II one wishes at times for more references to pictures. With their indexes and references the books are well planned. They are now being translated into Italian.—A.P.

CARREAUX CÉRAMIQUES HOLLANDAIS AU PORTUGAL ET EN ESPAGNE: By J. M. dos Santos Simões (The Hague: Martinus Nijhoff. 75 guilders).

THIS outstanding and scholarly book brings a fundamental contribution to the study of a somewhat neglected chapter of Dutch ceramics. The author is a well-known authority on tiles—he has lectured frequently on the subject in England and in Holland—and he has already published some enlightening studies of Portuguese, Italian and Dutch ceramic decoration. But this is his first major book entirely dedicated to the rich Dutch tile panels to be seen in Portugal and Spain, although he is already engaged on a complete survey of Portuguese tiles, the well-known *azulejos* for which Portugal has always been famous.

The present work—beautifully printed and produced by Nijhoff, although some of the colour plates are not very successful—shows how wrong it is to consider tiles as a sub-product of ceramics and how right Mr. Simões is in fighting for the tile to be allowed its rightful place in the history of art. His book, furthermore, presents the reader with many new and curious problems. It is not generally realized that so many remarkable panels of Dutch tiles are scattered in Portugal and Spain, and the reader will find it interesting to note that Lutheran Holland was actually supplying these 'papist' countries with huge ensembles of square blue tiles with religious subjects, sometimes painted by well-known artists. Thus, a major activity of seventeenth- and eighteenth-century Dutch potters was maintained, for a long time, for exportation to the two countries, and the present book leaves no doubt as to the charm and artistic merits of this production throughout the two centuries.

In the case of Portugal, it was only by the 1660's that Dutch merchants realized the commercial possibilities of their tiles in that country and Mr. Simões points out the beneficial influence they exercised on the standard of Portuguese made tiles which also favoured, by then, a similar Delft blue for their designs. These Dutch imported tiles could either carry isolated subjects—figures or landscapes, usually in roundels—or were supplied in bigger compositions to be assembled like a puzzle, the latter ordered specifically for domestic and religious buildings. Strangely enough, there was no great vogue in Holland for such big panels, a fact which might be explained, as the author observes, not only by more modest decorative requirements but also by religious reasons. The fact remains that Portugal can show at least three churches entirely lined with large-scale Dutch compositions, ordered in Lisbon through Dutch agents: the churches of Cardais and Madre de Deus (Lisbon) and that of Nazaré. But there are many other decorative panels in private houses, like the palace of the Marquis of Fronteira, the

palace at Figueira da Foz with the astounding total of 6647 tiles lining the walls, or the old Saldanha palace in Lisbon. Among these, the English reader will naturally be attracted by the portraits of Charles II and Queen Catherine and particularly by the unusual view of London, one of 8 remarkable vistas of cities carried out in tiles by Corn. P. Boumeester between 1715-1718 for the above mentioned Saldanha palace, where they are still to be seen.

The other cities, which Mr. Simões has identified, are Antwerp, Rotterdam, Middelburg, Hamburg, Cologne, Venice and Constantinople, a veritable 'ceramic atlas'. But the view of London, based on an engraving by Huych Allaerdt, is the most remarkable in that it shows, simultaneously, some of London's monuments and landmarks before and after the Great Fire of 1666—view of what might be termed an 'impossible London'. Artistically, the tiles in the church of Nazaré, painted by W. van der Kloet in 1709, are of the highest standard, too, but there are others no less fascinating like the tiles with Armenian inscriptions, in the church of Santa Maria, in Cadiz (Spain) or the beautiful panels in the Hospital of San Juan de Diós, in the same city. All these magnificent ensembles are described in detail by the author. In the case of Spain, Mr. Simões points out that the vogue for Dutch tiles—in a country noted for ceramic decoration—seems to have centred around Cadiz, where there were no potters and which became a cosmopolitan city by the end of the sixteenth century, attracting merchants from northern Europe. It is also possible that the rivalry with Seville led the people of Cadiz, as he writes, to buy Dutch tiles as a means to do without the rival city's well-known *azulejos*. But, although there are some unique tiles in Spain, they cannot compare with what is to be found in Portugal.

This fine book, therefore, opens up a new field in the history of Art, and Mr. Simões's learned but fluent text should appeal to the expert and collector as well as to the more general reader. It will certainly remain a fundamental work. And we feel sure that Mr. Simões is also the only man who can supply us with the fundamental and much needed book on Portuguese tiles, undoubtedly one of the most representative artistic creations in that country.—C. de A.

GREEK PAINTED POTTERY: By R. M. Cook. Pp. xxiii + 391, Pls. 56, Figs. 44. (London: Methuen, 1960. 63s. net.)

THIS is an important book. It is the first full treatment in English of the whole field of Greek vase-painting for over fifty years and those fifty years have seen advances in the subject which render the previous book a period piece. But the present work is distinguished not only for its incorporation of the results of recent research but also for its emphasis, proportions and outlook.

Of the fifteen chapters which comprise the book, six, covering half of it, are devoted to a history of Greek painted pottery from its resurgence at the end of the eleventh century B.C. as a controlled analytic style to its final decay in the third century B.C. The different schools which produced painted ware receive a just proportion of the space, the emphasis falling on the seventh and sixth centuries B.C. (the Orientalizing style and the Black-figure technique), two centuries which produced the greatest number of individual schools and knowledge of which has increased tremendously in the past fifty years. The chapters themselves are divided into periods and schools, each chapter prefaced by general comments on the stages under review. All aspects of the pot are considered—painting, decoration, shape—singly and in concert. The main lines of the history emerge clearly: the gradual predominance of man as the central theme, the reign of pattern in the early centuries and its eventual subordination to figurework and the developing control over the clay which with the downfall of the conventions of vase-painting, in its turn becomes too dependent on extraneous assistance from metalwork and loses its proportions in a too slender and overrefined precision. Artistic personalities stand out: the Corinthian miniaturists, the ebullient Protoattic masters, the painter of brightly coloured Caeretan hydriai, the majestic artists of late Black-figure and the individual personalities of the Red-figure potters and painters.

Shapes are emphasised and never is the interrelation of painting and pot disregarded, and Mr. Cook rightly stresses that the absence of background to the scenes and avoidance of spatial depth are conventions justified in such a medium as a pot surface. It is when the nature of the medium has been forgotten, that vase-painting loses its personal excellence and becomes a tame and inaccurate copy of large-scale work. The technique of painting and firing, the importance of inscriptions made before and after firing, the relation between the chronologies of contemporary schools and the distinction between relative and absolute chronology, all receive due attention. The use of vase-paintings for other studies—religion, private life, etc.—is discussed, quite correctly, in the space of a few pages; the subject-matter of Greek vases has always bedevilled their study as works of art.

The final chapter concerning the history of the study of vase-painting is completely new and of great interest. Mr. Cook has traced this study as far back as the thirteenth century when Ristoro d'Arezzo in his *della Composizione del Mondo* of 1282 mentions Arretine relief ware and imagines the maker to be divine or the fragments themselves to have fallen from heaven. Through this chapter march scholars and theories, each refining, correcting and sometimes miscorrecting the work already done. One wonders whether those pots which produced 'Etruscomaniacs' in the eighteenth century and Panionists in the nineteenth are the same that are seen now so surely labelled in our museums —school, date, class and sometimes painter. Lest the catalogue of the rise and fall of theories, each less fantastic than the last, induce complacency, Mr. Cook disabuses the complacent with his final sentence: 'We may laugh at these past follies, but they are also a warning to look for equal follies of our own'.

Sanity speaks loudly from these pages and the author's style is incisive, clear and not without

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humour. In layout no pains have been spared to ensure convenience—adequate indexes, a bibliography arranged as a *catalogue raisonné* and plates which are clear, well arranged and contain the necessary information in the least obtrusive manner, more details being available in the list of illustrations. All this adds up to a first-rate handbook which will serve scholar and student alike for its accuracy, commonsense and thoroughness.—B.A.S.

STAINED GLASS: History, Technology and Practice: By Liddell Armitage. (London: Leonard Hill (Books) Ltd., 1959. 75s. net).

MR. ARMITAGE is well-known in his profession as a clever craftsman, and it is clear from this volume that he loves his work. The divisions of the book are clearly defined on the title-page, and the first, its history, is thoughtfully written with most of its statements confirmed from other sources. Indeed, a mild criticism of this part might well be that there is too little Armitage and too much other people: a fault probably due to the author's modesty.

In the sections which follow, those on Technology and Practice, the writer is on sure ground. Both of these will be of great help to the young craftsman, and it says much for his clarity of style that they will also be easily understood by the layman. Having regard to the steadily growing popularity of heraldry, a chapter, if even only a short one, on this subject is welcomed. Some pointed remarks on Art Schools are, if anything, overdue. An unusual section is that in which the principles which have guided modern artists in their work—chosen mainly from living craftsmen—are given. Basically these are much in accord, one with the other, and they all show clearly that there is more to a window than just the cartoon. The work must be good in its own right; it must blend with the other windows in the church; and, above all, it must try to be 'all of a piece' with the architecture. These considerations must at times, present the artist with some almost insuperable problems

The book is lavishly illustrated in both monochrome and colour. Today, after so many books on the subject, it is difficult to choose unhackneyed examples, and most of those displayed will be familiar to the student. The colour work is uneven with some of it presenting detail so microscopic that it almost defies examination. However, this pictorial element does provide a valuable guide to stained-glass development through the period from the twelfth century to the present day—both in Britain and abroad.

It is unfortunate that the proof reading has been careless. Starting with the 'List of Plates', on p. 14, we read of 'Witley Church, Worcs.' The texual reference on p. 56 quotes 'Great Whitley Church', and the actual plate is captioned as being one of 'Whitley Church'. Finally the Index returns to 'Great Whitley'. And none of them are right. The correct name is 'Great Witley'. Neither will the artist (Mr. A. L. Wilkinson) be pleased to see his fine window at Boston Grammar School, captioned as 'Borton'. Some of the mistakes in the text should have been avoided. On p. 30 there is a quotation from Dr. Woodforde's book, *English Stained and Painted Glass*. Dr. Woodforde has always been under the impression that both Merevale and Mancetter are in Worcestershire, whereas they are in fact situated in North Warwickshire. These mistakes have been copied, with the additional one of spelling 'Mancetter' as 'Mansetter', and creating a new place called 'Madlow'. This must be intended for 'Madely, Herefordshire'. There are also a number of other errors.

Yet the author and publisher are to be congratulated: the former on having written a sane and sensible study of a fascinating art, and the latter on having produced a nice piece of bookwork, not the least of its attractions being the most striking jacket.—H.T.K.

Books and The Belgrave Library

Readers, especially in some of the remoter parts of the world, may like to know that any book reviewed on these pages, or shown under 'Books Received', can be ordered by post from The Belgrave Library, 22 Armoury Way, London, S.W.18.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later).

A Catalogue of the Portraits and Other Paintings, Drawings and Sculpture in the Royal College of Surgeons of England: By William Le Fanu. Edinburgh: E. & S. Livingstone Ltd. (16-17 Teviot Place). 30s. net.

Blätter und Bilder. Heft 5. November-December 1959. A magazine for Literature, Music and Painting: Edited by Horst Bienek and Hans Platschek. Würzburg, Germany: Verlag Andreas Zettner (Ludwigstrasse 2-6). Issued 6 times a year, annual subscription D.M. 24.—.

Greek Coins and their Values: By H. A. Seaby and J. Kozolubski. Based on *A Catalogue of Greek Coins* by Gilbert Askew (1951). London: B. A. Seaby Ltd. (65 Great Portland Street, W.1). 16s. net.

Standard Catalogue of the Coins of Great Britain and Ireland. Tenth Edition: Compiled by Herbert Allen Seaby and Peter John Seaby. London: B. A. Seaby Ltd. 8s. 6d. net.

Waffen- und Kostümkunde. Zeitschrift der Gesellschaft für historische Waffen- und Kostümkunde. Volumes 1 and 2. München; Germany: Deutscher Kunstverlag (Schliessfach 105).

The Craft of Saxon Goldsmiths of Transylvania: By Julius Bielz. Bucharest, Roumania: Foreign Languages Publishing House (Bulevardul Dacia, 35).

Scottish Art Review. Vol. VII. No. 3. Glasgow Museums and Art Gallery (Kelvingrove). 2s. 6d. net.

Fifty-Second Annual Report. National Museum of Wales. 1958-59. Cardiff: National Museum of Wales.

Les Primitifs Flamands. Corpus de la Peinture des Anciens Pays-Bas Meridionaux au XVe Siècle. I. Le Musée Communal de Bruges: By A. Janssens de Bisthoven. Antwerp: De Sikkel (Lamorinièrestraat, 116). Belgian francs 480.

Alexandre Benois. Memoirs: Translated by Moura Budberg. With an Introduction by Peter Ustinov. London: Chatto & Windus. 30s. net.

Winkler Prins van de Kunst. Encyclopedie van de Architectuur/Beeldende Kunst, Kunstnijverheid. Three Volumes: By Dr. W. R. Juynboll (Holland) and Prof. Dr. V. Denis (Belgium). Amsterdam: N. V. Uitgeversmaatschappij (Spuistraat 110-112), and Brussels. F.97.90.

The British Museum Quarterly. Volume XXI. Number 4. London: The Trustees of the British Museum. 5s. net. (5s. 6d. post free).

Discovering Mediaeval Art: By G. M. Durant. London: G. Bell & Sons Ltd. 21s. net.

Anyone can Paint Pictures: By Alfred (Paddy) Kerr. London: George Newnes Ltd. 15s. net.

Longleat. An Illustrated Survey and Guide. The Wiltshire Home of the Marquess of Bath. Derby: English Life Publications (Queen Street). 2s. 6d. net.

The Tate Gallery Report 1958-59. London: H.M. Stationery Office. 4s. net.

A Picture Book of Leather. London: The Museum of Leathercraft (17, Barter Street, W.C.1). 4s. 6d. net (by post 5s. 2d.).

The English Tradition in Design: By John Gloag. London: A. & C. Black. 25s. net.

Heads Across the Sea. An Album of Eighteenth-Century English Literary Portraits in America: By Frances Sharf Fink. Charlottesville, Virginia: University of Virginia Press. $10.00.

Leonardo da Vinci: a pictorial biography: By Richard Friedenthal. London: Thames and Hudson. 25s. net.

The Thirty-sixth Volume of the Walpole Society. 1956-1958. London: The Walpole Society. Issued only to subscribers.

Principles of Chinese Painting. By George Rowley. Princeton University Press. London: Oxford University Press. 60s. net.

Contributed by Adrian Bury

Round about the Galleries

Henry Bright

REGARDED as the last member of the great Norwich School, Henry Bright (1814-1873), was by no means the least. In fact, I have seldom come across a picture by him, however casual, that did not impress me with a distinct personality; and when it is such a work as the *Winter Scene* at the Leggatt Gallery in St. James's Street, we are in the presence of something approximating to a masterpiece. Painted probably in the River Bure neighbourhood it shows the river in the foreground, ruined tower and farmstead in the middle distance, and beyond them in a wide snow-covered landscape various mills and churches. The cold, clear atmosphere of a winter day is rendered with extraordinary veracity. The whole elaborate picture was no doubt constructed from rapid sketches and profound knowledge of the terrain; for it would have been impossible for an artist to have endured the cold sufficiently long to complete the work direct from nature. This scene, from the details of the frozen grasses nearest the spectator to the towers on the horizon, is an unforgettable unity of atmospheric and topographical facts, illuminated with rare poetic feeling. A small solitary figure to the right of the picture emphasizes the sentiment of 'old December's bareness everywhere'. And yet a subtle glow of sunlight is a promise, as it were, of spring to come.

Bright owed something to Crome and Cotman, who instructed him in the beginning, but soon developed his genius in a vision and touch exclusively his own; particularly in broad, dramatically beautiful sky effects over the flat East Anglian landscape. He was among the few artists who had the confidence of J. M. W. Turner, and they occasionally sketched together.

Unlike other members of the Norwich School Bright was prosperous. He frequently exhibited at the British Institution, and his work first appeared at the Royal Academy in 1843, one of several pictures that attracted appreciation from brother-artists and the public as well. He was also a pastellist and watercolourist, and for some years a member of the New (now Royal) Society of Painters in Water-Colours.

Like Crome and Cotman he spent much time as a drawing-master, but if it is a fact that his income from this source amounted occasionally to £2,000 a year his rewards were far, not to say phenomenally, in excess of theirs, especially taking into consideration the value of money during Bright's lifetime.

Guardi's Brother

WHEN Tiepolo died in 1770 the grand manner of Venetian painting came to an end. His enormous output in Venice and other European cities would seem to have said the last word in the magnificent story of the Venetian Republic. Within a few years the 'Bride of the Sea' was to be vanquished by Napoleon.

Tiepolo was born two years before Gian Antonio Guardi and sixteen before his brother Francesco. The three artists therefore lived and worked contemporaneously; and one can but surmise what the Guardi family thought of the Tiepolo one. That the Guardis tried their hands at large religious and secular decorations is well known, but that they had little encouragement, in view of Tiepolo's overwhelming achievement, can be imagined from the obscurity into which their work of this kind has sunk.

Francesco Guardi outlived his brother by thirty-three years and was fortunate in finding a 'line', the *veduta*, that probably kept him in modest comfort. In this respect he made a memorable contribution to the Venetian School.

The discovery of the five decorative works by Francesco Guardi, recently exhibited at the Royal Academy Italian Art and Britain collection, is of great interest in that it definitely establishes Francesco's place as a decorator, and is a key to the position of the Guardis during the Venetian decadence.

Henceforth any works of this kind that can be identified as being by Francesco or Gian Antonio must command an art-historical interest. One by the latter artist, at the Colnaghi Gallery in Old Bond Street, reveals Gian Antonio's manner in comparison with Tiepolo's. The picture, tentatively entitled *Scene from Ancient History*, shows a group of women with children supplicating some military commander seated on a dais under a canopy. To the left and right are Roman soldiers with martial emblems. A spirited and colourful picture (17 × 25 inches), this work may have been a sketch for some large scheme of decoration.

Also by Gian Antonio Guardi is a head of a woman in profile wearing a feathered headdress. A fascinating picture it attracts us not only by the exotic beauty of the person portrayed but by a spontaneous and vigorous handling of paint.

The Royal George

NO naval disaster in history, not even the loss of H.M.S. *Victoria* during Mediterranean manoeuvres, could have been more difficult to believe than the loss of the *Royal George* which sank at Spithead on 29th August, 1782. It was not in the heat of battle but on a peaceful summer day that this 100-gun ship capsized and disappeared with the loss of 900 persons, including her admiral, crew, marines, and a number of women. It was the custom in those days for the crew to entertain their women friends aboard when a battleship was in port.

The story is that the *Royal George*, while undergoing repairs and being heeled over for that purpose, was caught by a gust of wind which flooded the sea into her ports. Disaster suddenly overwhelmed her. If ever a subject was suitable for a drawing in the grim manner of Rowlandson's *Dance of Death* series here was one; and this artist did actually visit the scene at the time but made no drawings applicable to this terrifying jest of fate.

At the Parker Gallery in Albemarle Street, it was interesting to find a splendid picture of the *Royal George* going down channel with the Eddystone Lighthouse in the distance. It was painted by T. Mitchell, a marine artist who exhibited at the Royal Academy from 1774 to 1789, and this picture, painted a year or so before the tragedy, appeared there immediately before it in 1782.

The *Royal George*, designed by J. Pownall and launched at Woolwich in 1756, was the flagship of Admiral Sir Edward Hawke at Quiberon Bay, 1759. She also took part in the battle of Cape St. Vincent, 1780. Her inglorious death has somewhat obscured the ability of Admiral Kempenfelt who was in command of her at the time. But as an expert on naval history writes: 'His reform of signalling changed the character of communications at sea and therefore of naval warfare . . . Indeed, it is not too much to say that the tactics of the Revolutionary and Napoleonic wars were largely made possible by Kempenfelt's genius'.

Looking at Mitchell's picture of the *Royal George* in all her pride and strength, and recalling her ill-fated end, Cowper's poignant line, 'Toll for the brave, the brave that are no more', solemnly recurs in the memory.

Happy Hercules

THE highways and by-ways of art are so littered with unhappy stories about artists that it is pleasant to think of what was probably the perfect life. Certainly, Hercules Brabazon-Brabazon, a fantastic name if ever there was one, had no complaints. He could have sung with the cowboy character in Oklahoma, 'Everything's going my way', if such an 'American musical' lyric was within the scope of his aristocratic imagination.

Brabazon (1821-1906) lived during a long period of peace and security. Prosperity for those who had it was taken for granted. There was one critical moment when the artist might have had to earn his living, but some fortuitous death provided him with various moneys and estates in England and Ireland, Brabazon was therefore able to go on painting without the horrid thought of selling, or trying to sell, what he painted. H.B.B., as he signed his work, travelled about sketching—France, Italy, Spain, North Africa, Egypt, India: everywhere, apparently, except America. He seldom wintered in England,

but when April came he would return with the swallows, bringing with him hundreds of sketches, landscapes, seascapes, mountains, classical ruins and improvisations on the old masters that he had seen in the galleries. Venice he loved with no less a mystical understanding than Turner's. Indeed, as a colourist in the more fluid medium, Brabazon comes very close to that master of masters.

The stars of Hercules being so propitious it was inevitable that he have the right friends. Ruskin much admired his work, and said he was 'the only person since Turner at whose feet I can sit and worship and learn about colour'. Sargent also adored Brabazon's drawings. D. S. MacColl fell over himself to do Brabazon homage, and Sir Claude Phillips genuflected no less. The delightful fact, however, is that Brabazon deserved it all. A charming man, and one of the greatest amateurs England has ever produced.

Such was his modesty that he refused to have an exhibition until Sargent forced him to do so: and that in 1891 when Brabazon had reached the allotted span. He had fifteen more years to live devoted to his art and enjoying his unexpected fame immensely.

A collection of Brabazon's pictures at the Leger Galleries in Old Bond Street should delight the older generation who know it, and perhaps surprise the younger who are inclined to think that abstractionism is the beginning and end of art. Indeed, perhaps it is in more senses than one.

There is a considerable selection of watercolours done in Italy, North Africa, Egypt, Cairo, India (the Taj Mahal), Cyprus and Algiers. Their style is lyrically spontaneous, the colour seldom failing to please. Nor was Brabazon without skill as a draughtsman if he troubled to concentrate sufficiently long on the subject. Generally, however, the artist said briefly without hesitation all he had to say as one might express a poetically inspired compliment to a beautiful woman.

Carlo Saraceni

A PICTURE at Wildenstein's Gallery in New Bond Street, entitled *The Lute Player* (canvas 40 × 51 inches) by Carlo Saraceni offers an interesting problem. Expertised by Berenson, reproduced, *Caravaggio Studien*, Ernst Bankard, Berlin 1928, pl. 21, exhibited Charlotte N.C. Mint Museum of Art 1956, and coming originally from the Barbarini Gallery, Rome, the picture shows a woman playing a lute. She is seated at a table upon which there are various musical instruments and an open music book, all painted with a *trompe de l'œuil* effect, and obviously by a master-hand.

Saraceni was born in Venice in 1585, visited Rome where he studied with Camillo Mariani and came profoundly under the influence of Caravaggio. Saraceni returned to Venice and was commissioned to paint a picture for the Council Chamber but died before it was finished. Although he died young he left several important pictures, notably *The Death of the Virgin* at S. Maria in Trastevere, *The Virgin Enthroned*, at S. Simone, and *Joseph Interpreting Pharaoh's Dreams*, in the Borghese Gallery.

So much was Saraceni under the spell of Caravaggio's genius that he must have adapted *The Lute Player* from an almost identical picture by Caravaggio, which is reproduced by Friedlander in his book on this master (pl. 13). In the accompanying *Catalogue Raissoné* (p. 155) the author describes *The Lute Player* as 'the only example of this subject which fully agrees with Baglione's description. Moreover it came from the Giustiani Gallery and was sold in Paris under the name of Caravaggio. It was acquired by the Hermitage in 1808. It is undoubtedly the same painting which belonged to Cardinal del Monte, and can thus be considered one of the juvenile half-figure works connected with this early Maecenas'.

So much for the Caravaggio. How interesting it would be if we could know the complete history of Saraceni's remarkable version, and under what circumstances it was painted and for whom.

Copley Fielding

WHENEVER I see a Copley Fielding I think of that sad occasion in 1855 when members of the Old (now Royal) Society of Painters in Water-Colours heard of the death of their beloved President. George Fripp, then acting as Secretary, declared his death to be the heaviest blow that the Society had yet received, so much of its prosperity had been due for a great many years to the exertion of their late friend and President.

Copley Fielding, the son of an artist and brother of several, was the most popular watercolourist during the second quarter of the nineteenth century. Elected Associate of the Water-Colour Society in 1810, full member in 1812, and President in 1831, he was the inspiring force behind the Society's immensely successful activities. That there were greater *artists* then in this famous fraternity—to name three, Peter de Wint, David Cox and John Sell Cotman (who was never made a full member)—there is no doubt. Yet Fielding had his great moments as an artist, and from what we know of his life was invariably great as a man.

Ruskin on Fielding is illuminating, praising him lavishly and occasionally rebuking him. For instance: 'In his down scenes and moorland showers he produced the most perfect and faultless passages of mist and rain cloud which art has ever seen . . . Wet, transparent, formless, full of motion, felt rather by their shadows on the hills than by their presence in the sky . . . his skies will remain as long as their colours stand, among the most simple, unadulterated and complete transcripts of a particular nature which art can point to . . .' What more could be written in praise? Yet Ruskin and other critics deplored Fielding's facility, and at times it was a bad mannerism. Such facility was inevitable since Fielding exhibited no fewer than 1748 works at the Old Society and well over one hundred oils at the Royal Academy, British Institution and Suffolk Street.

Suffice it to say that could we select the best of Fielding's works from their vast total and show them together the artist's reputation would stand higher. When looking at some unfamiliar work, I am often surprised by its quality. Such an example is entitled *A Distant View of the Cumberland Hills* (25 × 35 inches), signed and dated 1833. It was exhibited at the Old Water-Colour Society the following year and has something of the poetic grace that Ruskin admired. The picture is at the Newman Galleries in Duke Street, St. James's.

That Young Old Society

APROPOS the Royal Society of Painters in Water-Colours, the 253rd exhibition is on until April 25th, and it is pleasing to note that it still keeps up the high standard for which it has been renowned since the year of Trafalgar, when it opened somewhat diffidently with an exhibition that won the town. Until then the public as a whole had no idea how effectively watercolour could be used. Under the Presidency of Mr. Robert Austin, R.A., an impeccable draughtsman, with Mr. Malcolm Fry, Secretary, a watercolourist of distinction, the R.W.S. now moves into its 156th year. It is interesting to note that members include no fewer than fourteen who are also members and associates of the Royal Academy. Two celebrated honorary members are Sir Charles Wheeler, P.R.A., and Sir Albert Richardson, P.P.R.A., both of whom practise the medium with considerable skill.

Charles Towne

AS a model of human understanding and the hard discipline of research I commend Walter Shaw Sparrow's account of Charles Towne of Liverpool (1763-1845). How many hours this esteemed writer must have spent in unravelling the tangled skeins of Charles Towne of Liverpool and his namesake of London, both sporting artists, one can only imagine. Obviously with much travail Sparrow has given us a clear picture of the Liverpool artist's difficult and courageous life. He was struggling to be a painter and earn his own living in his early teens, wandering about and taking on all sorts of jobs. His ambition was far greater than his luck, and had he had a little more of the latter, Towne might well have become a sporting painter comparable with Stubbs, who also began in Liverpool

Towne's picture *John Yates of Burton on the Dun Racehorse 'Ninety Three'*, painted when the artist was about thirty, is a very promising work for a painter who had had so few opportunities, and to say that it has something of the dignity of Stubbs is no exaggeration. It also has breadth of style, which, strangely enough, Towne failed to develop, for his second period as is to be seen in such a picture as *Full Cry*, (Walter Stone Collection) is astonishingly detailed in all the components, horses, riders, scene and sky. I am not among those who object to detail if the artist can handle it intelligently. Towne did and doubtless he was by temperament a detailist.

A fine example expressing this quality is to be seen at the Ackermann Galleries in New Bond Street: four horses and two riders under a stormy sky. It shows a mastery of realism as regards horse form and movement and a genuine love of the country scene. The old tree trunks in the pool to the left of the picture, the cliffs to the right covered in vegetation, and turbulent sky remind us how closely sporting art is allied with good, English traditional landscape painting.

IN THE GALLERIES

1

1. Copley Fielding. 'A distant view of the Cumberland Hills', watercolour, 25 × 35 in. The Newman Galleries, 43a, Duke Street, London, S.W.1. 2. Charles Towne. 'Horses in a Landscape', canvas, 28 × 36 in. Messrs. Arthur Ackermann & Son, 3 Old Bond Street, London, W.1. 3. Giovanni Antonio Guardi. 'Scene from Ancient History', canvas, 17 × 25 in. Messrs. P. & D. Colnaghi & Co., 14 Old Bond Street, London, W.1. 4. Saraceni. 'The Lute Player', canvas, 40 × 51 in. Messrs. Wildenstein & Co., 147 New Bond Street, London, W.1. 5. T. Mitchell. 'The Royal George', canvas, 55 × 43½ in. The Parker Gallery, 3 Albemarle Street, London, W.1.

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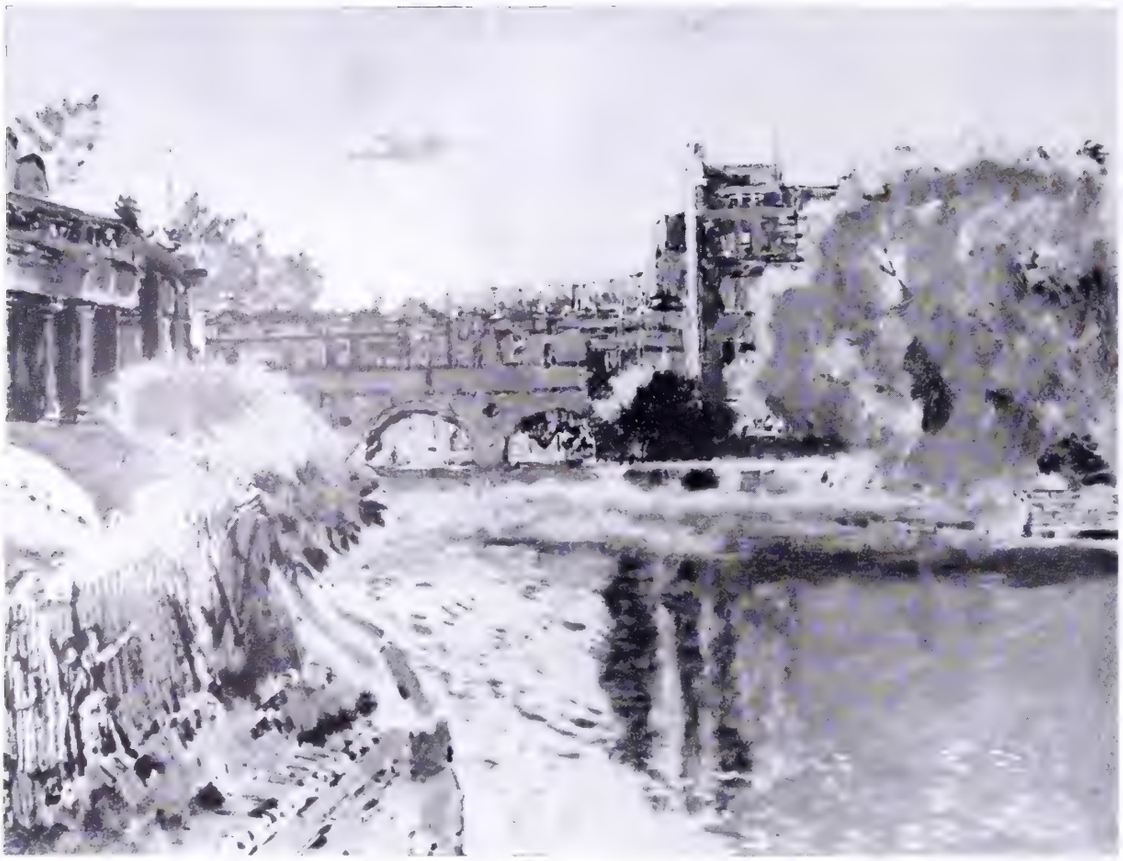

Sickerts in Private Collections

THE nature of the admirable current centenary loan exhibition of paintings, etchings and drawings by Walter Richard Sickert (1860-1942), now in progress at Messrs. Thos. Agnews, is twofold. We are privileged to examine works which, because they are privately owned, are not normally publicly exhibited; and we are enabled, through the acquisition of an admirable catalogue, materially to assist the World Refugee Fund. This also should be a privilege; for the object of the Fund is of immense importance and demands maximum financial support.

At Agnews, then, we can re-appraise the work of this enigmatic, yet delightful, artist: Munich born yet he was part German, part English and even part Scandinavian, educated at Reading, and lived in France. So many of the well-known 'influences' are now here for a time in Old Bond Street: Degas-inspired music halls, Bath, Campden Town, Venice, Dieppe. In connection with Dieppe, for example, here is the artist's wife in *Christine Buys a Gendarmerie*—their villa the Maison Mouton, formerly a gendarmerie in Dieppe, in 1919. And another of the best of his Dieppe paintings is surely *The Cart*, seen at right above? In Sickert's *Salute*, seen below right, there is also a suggestion in confirmation of the opinion which has often been expressed that some of Sickert's Venice and Dieppe works have the character of drawings rather than paintings.

This fine painter was a cosmopolitan character. Yet if he was similarly cosmopolitan in mind, he was also a musician of some skill, a writer and a reader and a skilled linguist. All this filters down into his every brush stroke.

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1. Pulteney Bridge. Canvas, 19 × 24 in.
2. The Old Bedford. Canvas, 24 × 24 in.
3. Admiral Lumsden. Canvas, 95½ × 35¼ in.
4. The Cart, Dieppe. Canvas, 24 × 19¾ in.
5. Siesta. Canvas, 15 × 18 in.
6. Salute. Canvas, 23½ × 19 in.
7. Self-Portrait. Canvas, 23½ × 19 in.

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Modern Art: The Distinctive Collection of Mr. and Mrs. Ralph F. Colin

WITH an assured taste and an ever-widening appreciation, New York lawyer Ralph F. Colin and Mrs. Colin have now, after nearly twenty years of collecting, assembled one of the finest collections of modern art in private hands in that city. Of the 136 items which make up the Colin Collection, 132 of them are now on exhibition at the Knoedler Galleries at 14 East 57th Street, New York, until May 14th. The exhibition is being held in aid of the Musicians' Emergency Fund (Mental Health Division) under the chairmanship of Mrs. Lytle Hull. Mr. Colin was elected a trustee of New York's Museum of Modern Art in 1954, and he and Mrs. Colin have already given several outstanding works of art to the Museum's collections. Mr. Colin was also a director of the American Federation of Arts from 1948 to 1957.

The earliest painting included in the display at Knoedlers is a Manet *Le Petit Lange* (bought in 1944). Vuillard is represented by nine oils, Bonnard (2), Matisse (4), including the exquisite *Guitariste* of 1903, illustrated on page 209, Rouault (6 oils and gouaches), Klee (7), Picasso (6 oils and 1 pastel), Gris (6). There are nine paintings by Dubuffet and five paintings and gouaches by Miro. The largest group by a single artist is that by Soutine, of whose work fifteen oils are included. These range in date from 1916 to 1936.

In addition the Colin Collection contains works by Morris Graves, Tamayo, Braque, Léger, Soulages, Feininger, Riopelle, and sculpture by Despiau, Brancusi, Arp, Giacometti, Marini and Reg. Butler, as well as early Chinese, African and Mexican carvings.

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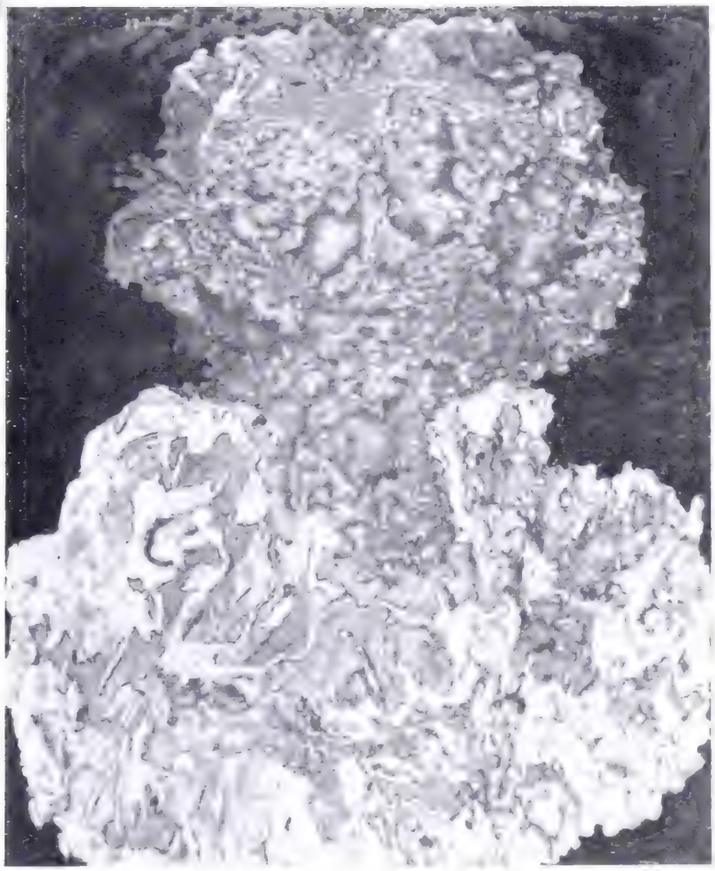
1. Charles Despiau (1874-1946). Maria Lani (1929). Bronze, 14½ inches high.



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2. Jean Dubuffet (1901-). 'Woman with Furs' (1954). Oil, 39½ × 32 inches. 3. Pierre Bonnard (1867-1947). 'La Bouteille de Vin Rouge' (1942). Oil, 26¾ × 24 inches. 4. Amedeo Modigliani (1884-1920). 'Nude with Necklace' (1917). Oil, 36¼ × 24 inches. 5. Edouard Manet (1832-1883). 'Le Petit Lange' (1861/62). Oil, 46 × 28 inches.

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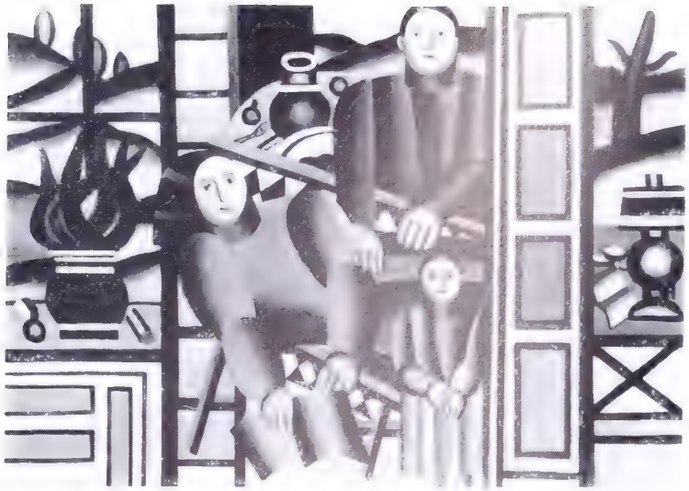

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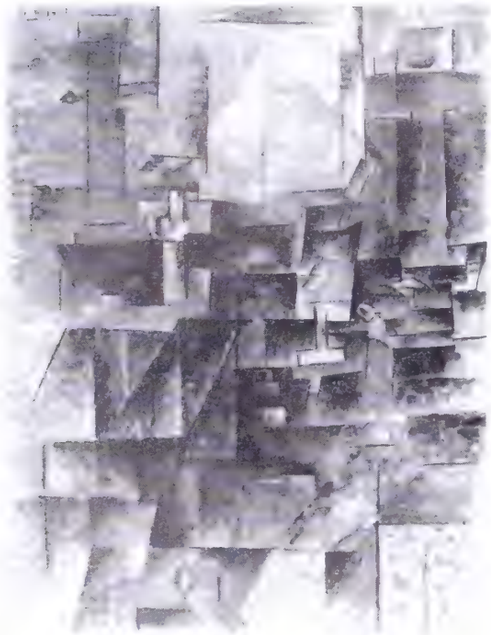

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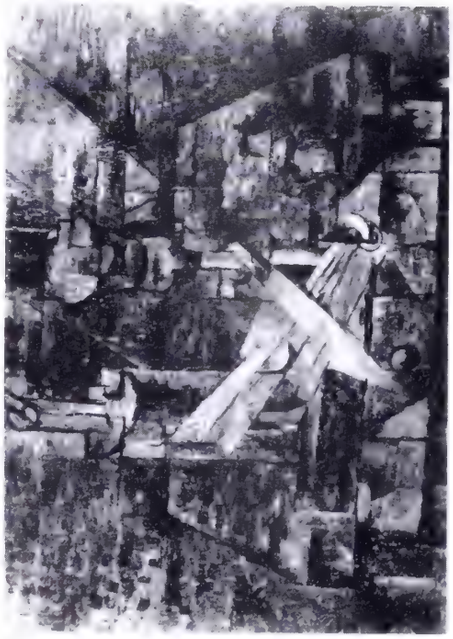

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6. Fernand Léger (1881-1955). 'Les Trois Personnages devant le Jardin' (1922). Oil, 36 × 25½ inches. 7. Maurice Utrillo (1883-1955). 'Rooftops at Sarcelles' (1910). Oil, 27 × 28½ inches. 8. Pablo Picasso (1881-). 'The Dressing Table' (1910). Oil, 24 × 18¼ inches. 9. Georges Braque (1882-). 'The Table' (1910). Oil, 15 × 21½ inches. 10. Georges Rouault (1871-1958). 'The Judge' (1927). Oil, 26¼ × 24 inches. 11. Chaim Soutine (1894-1943). 'Landscape at Vence' (1923). Oil, 23½ × 31¾ inches.

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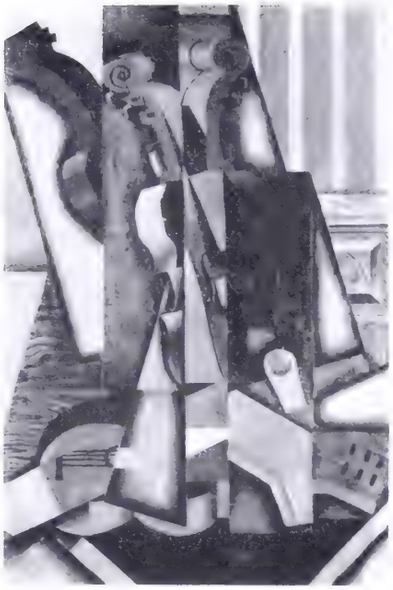

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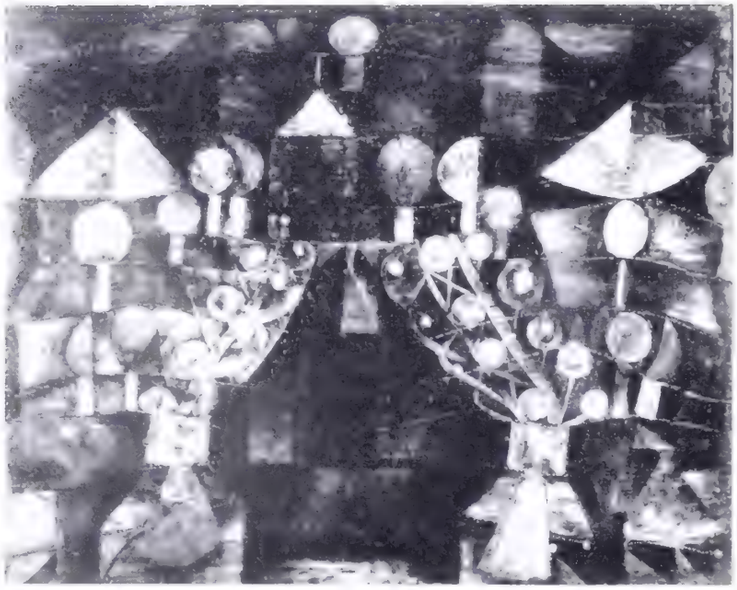

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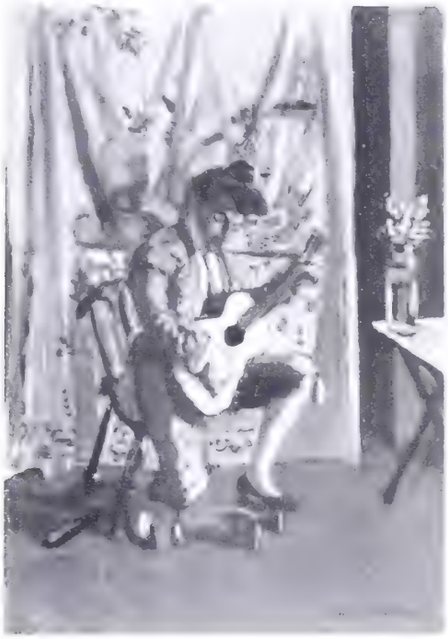
12. Auguste Rodin (1840-1917). 'Head of Balzac' (1893). Bronze, $7\frac{1}{2}$ inches high. 13. Juan Gris (1887-1927). 'Violin and Guitar' (1913). Oil, $39\frac{1}{2} \times 25\frac{3}{4}$ inches. 14. Paul Klee (1879-1940). 'Woman's Pavilion' (1921). Oil, $15\frac{3}{4} \times 20\frac{1}{2}$ inches. 15. Henri Matisse (1869-1954). 'Guitariste' (1903). Oil, $21\frac{1}{2} \times 15$ inches.



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16. Jacques Lipchitz (1891-). 'Accordion Player' (1917-1919). Bronze, $25\frac{1}{2}$ inches high. 17. Morris Graves (1910-). 'Woodpecker' (1940). Gouache, $26\frac{3}{4} \times 19\frac{3}{4}$ inches.

17

The Connoisseur in America

By Malcolm Vaughan

Asia House

THIS year a great new undertaking was launched in New York: Asia House. It is a centre for enlightening us on the cultures of the East. Sponsored by The Asia Society—with Grayson Kirk, head of Columbia University, as chairman of the board, John D. Rockefeller III, as president, and a council of distinguished men and women as trustees—this large undertaking falls into several departments: publications, a library, art gallery, film depot, panel discussions, social activities, and a theatre for the performing arts of music, dance, and the drama.

Through enlightened intelligence the effort has been organized on a scale aimed to reach the nation rather than a local group of New Yorkers. The overall plan, and the way in which it has been put into operation stands as a model for other cultural societies to follow in widening their horizons from a local to a national audience. For example, the exhibition programme was inaugurated with three simultaneous exhibitions, each extraordinary, in three different cities. An important show of Japanese mediaeval tomb sculptures, Haniwa, lent by the Japanese Government, was presented at the National Gallery in Washington. A show of Gandhara sculpture, lent by the Government of Pakistan, was opened at the Museum of Fine Arts, Boston. The third and general show, notable examples of Asian art owned in America, was held in New York at Asia House. The three exhibitions will be circulated through the country for a year. *The Connoisseur* will review the Haniwa and Gandhara exhibitions later. Today we turn to the opening show at Asia House.

Some forty leading examples of Oriental art owned in America were gathered for the occasion from museums and private collections. The selecting was done by a committee of specialists, of which a leading American scholar, Laurence Sickman, was chairman. The dazzling display, extending in date from the Chinese Shang Dynasty (1523-1028 B.C.) to Moghul India of the eighteenth century, included sculpture, painting, and ceramics, together with a Jahangir carpet from Lahore, and a Jaipur gold-and-jewel necklace. Casual visitors had never before seen so many fine works of Asian art, such as the imposing, life-size, black limestone Bodhisattva from the North Chinese Ch'i Dynasty, fourteenth-century Japanese wood sculpture of Hachiman as a Buddhist priest, and the vital group of South Indian, Chola bronzes lent by Samuel Eilenberg. Art critics delighted in such rarities and masterpieces as the one here seen, a Chinese marble lion conceived and carved with all the vigorous articulation of the best T'ang sculptors; a Siamese, Gupta standing Buddha as softly hewn as if carved by water; and a Khmer head in the delicate, gentle, late 'classic' style. The art historian was reminded anew at the quality of Asian art now in the United States. Furthermore they recalled the story of American collecting of Oriental art.

Lent by the Nelson Gallery-Atkins Museum, Kansas City, to the inaugural exhibition at Asia House, New York: an 11¾ in. high Chinese T'ang dynasty (A.D. 618-906) white marble lion.

It begins early in the nineteenth century, when clipper ship captains, returning from the East, brought back with them crates of curios. These were the first Asian art objects to be seen in the new world. These consisted mostly of porcelain and lacquer. Late in the century, serious collectors such as Sturgis Bigelow, Russell Sturgis, and Denam Ross began to bring Chinese and Japanese paintings, sculpture and prints around the world to the United States. In the first quarter of the twentieth century, growing appreciation of the finest Chinese art was extended to the arts of India and Indonesia. The extension tended to be limited for a time, mainly focussed on Moghul illuminated miniatures. Gradually, however, American appreciation began to include the glories of Hindu art, those powerful forms of earlier periods which had seemed alien because their expression, their Eastern fire, burned with religious feelings foreign to Christendom. Today, as the magnificent miscellany presented at Asia House well indicated, all the major Asian arts of the [illegible] in America.

New Orleans Museum Active

PUBLIC spirited citizens of New Orleans have raised funds enough to reactivate their famous old Delgado Museum of Art. A new director, Mrs. Sue Thurmond, has been appointed and the staff enlarged by adding two curators and an administrator. Six of the ten galleries have been renovated with resurfaced exhibition walls, sound-absorbent ceilings, and modern lighting. An auditorium, suitable for lectures and films, has been installed.

The reopening exhibition was a first-rate affair, a showing of the finest private collection of paintings and prints in the vicinity. This is one of the finest in the country, though it is shown anonymously. Some three-score pictures and sculptures were on display, most of them by leading nineteenth century French and American artists. There were two beautiful Cézannes, five Manets, nine Degas, six Renoirs, five Monets, a Pissarro, a Daumier, a Gauguin, a Rodin, and so on. Most of these paintings had never been publicly shown until now.

Of them, perhaps the most noticeable was the important landscape by Cézanne, *Un coin de bois*, here reproduced. It was painted in 1883, when he was forty-four, and in the full vigour of his mature landscape style. The painting reflects both as to its colouring and broken brushstroke the erstwhile influence upon Cézanne of impressionist technique, yet indicates at the same time his turning away from impressionist aims toward stronger structure in composition, his own style, post-impressionist painting. Of parallel distinction was a great figurework by Renoir, *Mme. Renoir allaitant son enfant*, also here reproduced. This is a superlative example of his classical period, in the late 1880's, when, reacting against impressionism, he painted indoors and turned to neo-classical art for inspiration. Renoir, as may be said of so many French painters, was born with a feeling for classical art in his blood. The immediate cause for his turning to it, however, was the Raphaels he had seen on his recent trip to Rome. He wrote to Durand-Ruel as if he had been given a vision of heaven: 'I have been to see the Raphaels. They are full of knowledge and wisdom'. Renoir was so strongly stirred that he was swept into classical experiment and study, an excursion that lasted several years. Of his 'classical' pictures the central effort was the well-known *Grandes baigneuses*. The example in New Orleans is perhaps the most intimate.

Among the Manets on view in the New Orleans exhibition, one, a figure of a woman standing, was remarkable because it showed strong Goya influence while manifesting that spontaneous approach which was to become

Two paintings now showing in the reactivated Delgado Museum of Art, New Orleans: (left) Renoir's *Madame Renoir allaitant son enfant*, canvas, 29 × 21¼ in. (1886); and (right) Cézanne's *Un coin de bois*, canvas, 26 × 21½ in. (1883), signed, a fine example of the artist's transitional period.

Manet's contribution to the impressionist ideal spontaneity expressing the glowing act of creation, Plato's divine madness. The five canvases by Monet offered a considerable outline of his development: beginning with a fine 1879 example from his snow period, going on to a brilliant, 'broken colour' springtime in Giverny, 1885; then one of his 1904 London fog series; a particularly good example of his rich, gorgeous series of water lilies, 1907; and finally a *Grand Canal*, a souvenir of his visit to Venice late in life. Among the American artists represented were Mary Cassat, Whistler and the late modernist, John Marin.

Unknown English Designer

WAS Alexander Murray an English eighteenth-century cabinetmaker, designer, carver and gilder, or a carver of mirrors? The Metropolitan Museum has purchased several pieces of elegant late eighteenth-century London carved and gilt furniture in the Adam style: a pair of armchairs a pair of window seats, and the 'confidante' settee illustrated. To these the name of Alexander Murray has been associated as maker. His name comes from an entry in an account book kept by John Morant when he was furnishing his London residence in Park Lane and his Hampshire country house, Brokenhurst Park:

July 10, 1793: To your bill to Alex. Murray pr. glasses £316.

Obviously a pair of glasses costing that amount of money must have been handsome productions. Two such mirrors have survived at Brokenhurst Park, and the elaborately carved frames show the same classical motifs—Greek brazier, seated griffins, and acanthus leaf—that are carved on the 'confidante' settee now in New York. In fact, the mirrors, the settee, the armchairs, the window seats, were all part of the furnishings of the music room at Brokenhurst Park until two years ago. The same motifs occur elsewhere in the room and in the house, notably in the moulded plaster decorations on the resplendent ceiling of the main hall. The designer was certainly one of the ablest in the Adam style. But who was he? There exists at Brokenhurst a design by Matthew Boulton for a firescreen with the same motifs. Was he responsible for the classical ornament? Did he design the great mirror frames for Alexander Murray to carve and gild? Or was the architect of Brokenhurst, William Moulton, also the interior designer, and could he have conceived the various items mentioned above, including the settee? It is hoped that the name of such a brilliant designer in the Adam style will not for ever remain unknown.

A Supreme Gothic Sculpture

SOME scholars say that the French early Gothic *Madonna and Child* recently acquired by the Boston Museum of Fine Arts is the finest sculpture of its kind extant. A full-length, life-size statue in polychromed oak (see illustration), the powerful yet intimately tender work shows the crowned Madonna seated on a throne-stool, holding the Child before her. The statue dates from about 1200, and epitomizes the beautiful style of sculpture that flourished in North France in the period of King Philippe Auguste (1180–1223). This style is the marvelously simplified art noted in the history of Gothic work for having created that ideal of youthful, smiling grace and sweetness which we now look upon as characterizing the finest North French Gothic sculpture.

Of this *Madonna and Child*, Dr. Hanns Swarzenski, an international authority on Gothic sculpture, says: 'The calligraphic rhythm of the folds of the drapery is of a subtle refinement and precision, of an almost sensuous beauty that challenges comparison with the noblest achievements of contemporary English and North French miniature painting and ivory carving. The life-size *Notre Dame de Miracles* in Saint-Omer, and the crucifixion groups of St. Jean in

Acquired by the Metropolitan Museum (Henry and Anne Ford Fund): a late eighteenth-century English carved and gilt 'confidante' settee, possibly designed by Alexander Murray. This was part of a suite made for John Morant, Brockenhurst Park, Hampshire. See 'Unknown English Designer'.

Liège and Sens Cathedral are the only surviving examples of this style in wood. But the spontaneous appeal of profound religious feeling, the magic presence and majestic nobility of the image recall also the monumental statuary of Laon Cathedral and Chartres. It is in the Coronation of the Virgin in the tympanum of Laon, and in certain sculptures on the transepts of Chartres, that one might find the handwriting of the master, and of the *Madonna* now in Boston.

The story of how this masterpiece came to light is interesting. A Paris painter, and a kinsman of the late Raymond Koechlin, a leading French expert on mediaeval sculpture, found the neglected statue in the tower of a ruined chapel in Normandy that he was restoring. The crisp carving was completely covered with old whitewash. There was a bird's nest in the Madonna's crown. The painter was given the statue in payment for his restoration services in the chapel. He sent it to Paris, where removal of the whitewash was interrupted by World War II. During the German occupation of Paris, agents of Goering found the work, seized it by purchase, and shipped it to Germany. There it was scientifically cleaned by a leading authority in the restoration of Gothic woodcarving, Frau Brabender. The cleaning revealed that the whitewash had protected and preserved original polychrome. After the war the Allied War Commission returned the statue to its rightful owner, from whose heir the Boston Museum has now acquired it. Dr. Swarzenski calls it an outstanding addition to our knowledge of French mediaeval sculpture.

Early American Coffee Pot

THE Antiquarian Society has given the Art Institute of Chicago an unusually handsome example of American eighteenth-century silver: a coffee pot made by a colonial New York silversmith, Ephraim Brasher (1744-1805). Brasher is known for the high standard of his work. In purity of line and clarity of form, few equalled him in his generation. The illustration is admirably indicative of his art. It combines the native force of his restraint, his discreet grace, with a flourish of ornament borrowed from the exuberant rococo style then in vogue.

The rococo style did not reach America, or at least was scarcely practised there, before the middle of the eighteenth century. To follow a new style is a luxury, and colonial Americans were unable to return to any such luxury until after the successful end of King George's war in 1748. Even then a vogue for rococo touched urban centres only. As one of the leading silversmiths of New York, Brasher tried his hand at it with attractive results. This coffee pot, for example, made about 1770, keeps the plain, pear form and low-domed cover of earlier times, while adding rococo fancy in the scrolled handles and three scrolled feet resting on shells. Shells also form the base for the three spouts with cocks for taps. Very few silver coffee pots of this elegance were produced in pre-Revolutionary America.

Ephraim Brasher was a citizen of considerable worth. Married to the sister of another able New York silversmith, W. W. Gilbert, Brasher was accepted a member of the Gold and Silversmiths' Society of New York in 1786, and became a leading silver master in that city. George Washington, who once bought a handful of skewers from him, was his next door neighbour in Cherry Street for a time. Brasher was so highly respected that when the national coinage fell debased, subject to much counterfeiting, he was employed by the U. S. Mint in 1792 to make assays of gold and silver coins. Later, in 1796, he became Assistant Justice in the City of New York. Despite these calls on his time, he continued to produce a fair amount of

silverwork. He never sacrificed skill for speed, if we may judge from the quality of his work that has survived.

Egyptian Tomb Treasure

TWO ancient Egyptian gold libation cups, one of which is here seen, found in the tomb of the Three Princesses have been acquired by The City Art Museum of St. Louis. They bear the seal of Tutmosis III of Dynasty XVIII, an informative seal by which it is possible to date the cups closely, pinpointing them to about the year 1485 B.C. In shape and workmanship both cups are so thoroughly characteristic of the period as to be typical. Small though they are, they represent a major addition to the collection of ancient arts in the St. Louis Museum.

From the same tomb, other such cups, together with various pieces of jewellery, recently came on the market and were acquired by the Metropolitan Museum. All are part of the celebrated Treasure of the Three Princesses now mostly owned by the Metropolitan, and already published. The Tomb of the Three Princesses, lesser wives of the Pharaoh Tutmosis III, was on the other side of the mountain in the Valley of the Kings. Discovered by Arabs in 1916, its wealth of objects was sold in batches and scattered among several European private collections. Across the years since, much of it has been purchased and reassembled at the Metropolitan. Today the treasure offers one of the major impressions of royal life in ancient Egypt to be gained outside Cairo.

The variety of objects may be divided into two parts: jewellery, and articles of domestic use. Both sections include ceremonial objects consecrated to Egyptian funeral rites, as well as articles used daily by the princesses. In the jewellery section, perhaps the most extraordinary pieces are two gold head-dresses, one of which is in the form of a wide, flexible scarf of a hundred or more linked rosettes. Equally handsome are three broad collars of gold 'beads', ceremonial jewellery worn around the neck. One has gold hawk's heads as shoulder pieces, and inlaid pendants of semi-precious stones between five rows of gold beading. There are a number of collar-like armlets and bracelets of gold set with stones—carnelian, lapis lazuli, green feldspar—also wide belts and girdles of gold beads interspersed with stones, sacred scarabs mounted on gold rings, and sundry other elegancies, among them three pairs of elegant gold sandals.

The section devoted to domestic objects is similarly extensive: alabaster wine jugs, canopic jars, jars for cosmetics, silver mirrors with ornamented gold handles, silver goblets and canisters, and three table services of vessels, some in fine stone such as alabaster, some in blue glass simulating turquoise, and some in gold. Each of the three princesses had at least five gold drinking cups and bowls. The two acquired for St. Louis represent two of a number of forms. The craftsmanship as a whole, shows no great care to be artistic, leaving us to suppose that in Dynasty XVIII, as today in modern Cairo, goldsmiths' work was reckoned by weight rather than by beauty. These gold cups made thirty-five hundred years ago in ancient Thebes were made either in haste, or Tutmosis III wanted them in the finest metal rather than the finest workmanship. The cups, the vessels for wine, the jars still filled with cosmetics, the royal jewellery, all the objects placed in the tomb and coffins of the Three Princesses, were articles of use and adornment to serve them on their travels from this world to the next.

Book of India

FOR some years the New York Public Library has been expanding its already notable Spencer Collection of illustrated books. Today the collection contains fine examples from almost every country. To acquaint the public with these new resources for study, three exhibitions have been presented at the Library by Karl Kup, the scholarly curator of the collection. The three presentations have been *The Book of Japan*, *The Book of Persia*, and now *The Book of India*. Some thirty Indian illuminated manuscripts and scrolls, both sacred and secular, comprise this latest display. The selection represents half the illuminated manuscripts purchased for the Library in the last five years by Mr. Kup in the course of two trips to India searching for them. Each ms. being of special value in itself, they offer as a whole a considerable view of Buddhist, Jain, Rajput, and Moghul work from the twelfth

(Left). Madonna and Child in carved oak and polychromed, *c.* 1200, from the Ile de France, a newcomer to the Boston Museum of Fine Arts. (Above). Chicago's Antiquarian Society has given this 17¼ in. high early (*c.* 1770) American silver coffee-pot with three taps, by Ephraim Brasher, New York, to the Chicago Art Institute. (Right). Dating *c.* 1485 B.C., this 3 $\frac{11}{16}$ in. high Egyptian gold cup has passed into the permanent collections at the City Art Museum, St. Louis.

Christian meets Evangelist: **another of the last major series of watercolours painted by William Blake in 1824: 7 × 8 in. Frick Collection, New York.**

to the nineteenth century. Many styles and schools are reflected, their traditions well indicated by exemplary scenes, characteristic subjects, and symbolic illustrations of gods and goddesses, mythological, literary, and royal figures. In the religious section there were several copies, from different regions of India, or different periods, of the Bhagavadgita, Mahabharata, and Ramayana. Other rarities include a Life of Krishna, and an album of Hindu mythology. Noticeable among the secular mss. was a book on the theatre and on magic.

For visitors who may not be familiar with Eastern book illumination, Mr. Kup explains that the earliest surviving examples of Indian book illustration are Buddhist; and that thereafter the art can be found in the scripture of the Jains. Later development of the art lies in Rajput illumination from the sixteenth to the nineteenth century. The last chapter is found in the closely related miniature work of the Moghuls, the Moslems who invaded northwest India.

Blake's Last Watercolours

FROM William Blake's last watercolours, recently shown in New York at The Frick Collection, it is freshly apparent that Blake's art style was singularly consistent throughout his career. Repetitious is the word, if you are one whose admiration of Blake can be restrained. Blake began as an engraver, and developed to put his major effort into wash-drawing by way of adding warmth of colour to force of line. His father, a well-to-do London hosier, happened to be a votary of the Swedish mystic, Swedenborg. The son became a devotee, also. Indeed he sought to be the Swedenborg of painting. A mystical, visionary air pervades his painting from first to last. There is some indication that the boy was born that way. At the age of four he screamed with fright, saying God had 'put His head to the window'. A few years later, returning from a walk, he declared he had seen a tree filled with angels.

William Blake's irrational mode touches only his thought, his imagination: in short, his approach to his theme. The character of his craft—his line, forms, composition, and colouring—remains normal. Blake's forms are academic; they derive from his schoolday copying of antique sculpture casts. His frequently lofty composition recalls that in his youth he was put to studying engravings of paintings by high renaissance artists such as Raphael and Michelangelo. His simple, direct line comes from the five apprentice years he spent drawing for his engraving master the Gothic monuments in Westminster Abbey with all their direct simplicity of line. His colouring seems rather native to him. In any event, it is normal, often catching and delighting the eye by its fresh tones. 'Blake blue', to mention one of his colours, should be an international term.

The watercolours at the Frick, which are illustrations for Bunyan's *Pilgrim's Progress*, are Blake's last major series. Begun in 1824, the year of his death, they number twenty-eight and include many familiar subjects: 'Christian in the Slough of Despond', 'Christian's Battle with Apollyon', 'Faithful's Martyrdom', and 'Christian and Hopeful Received at the Gates of Heaven'. All are small in size, measuring only seven by eight inches, yet within the limited space they offer considerably effective illustration. Since several of these watercolours are unfinished, it is thought that Blake was still at work on the series when he died. This famous set, acquired by the Frick some years ago from the Marquess of Crewe, have never been shown before in their entirety.

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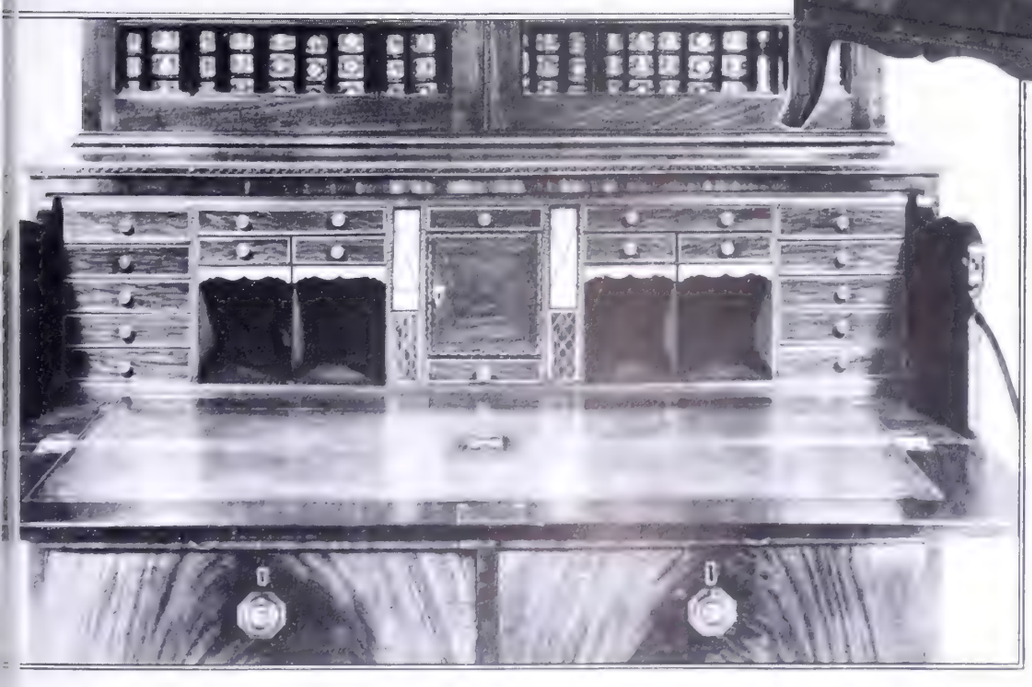

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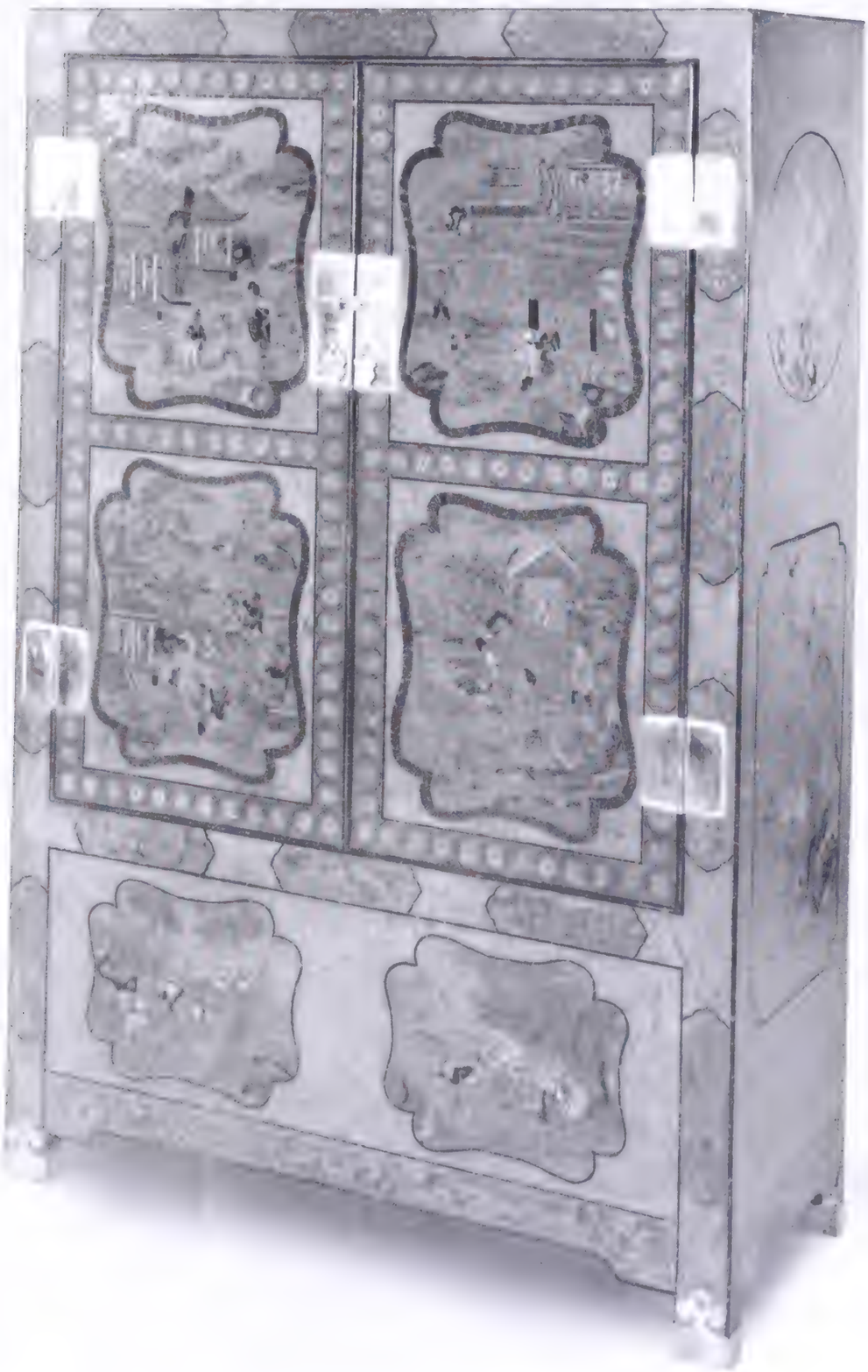

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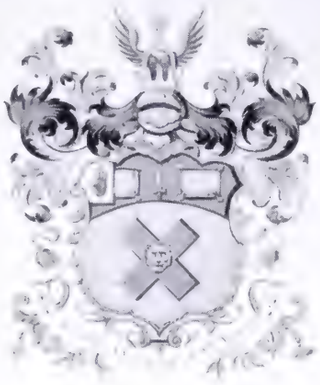

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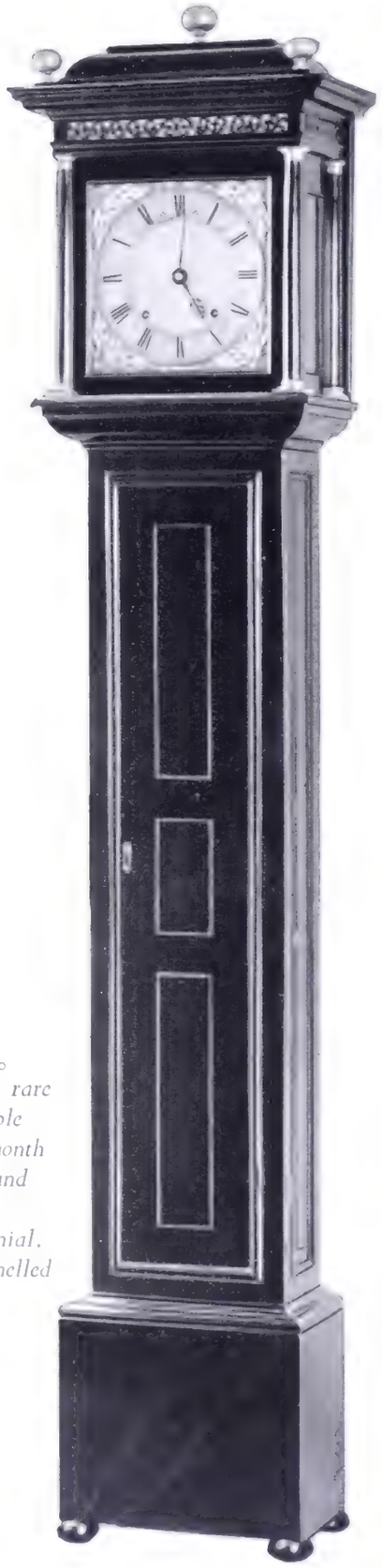

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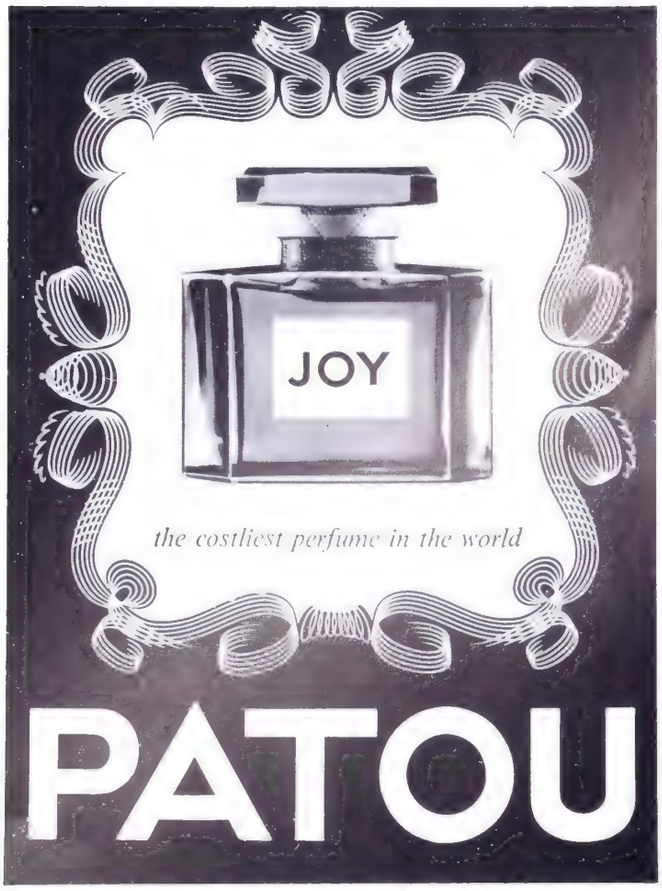

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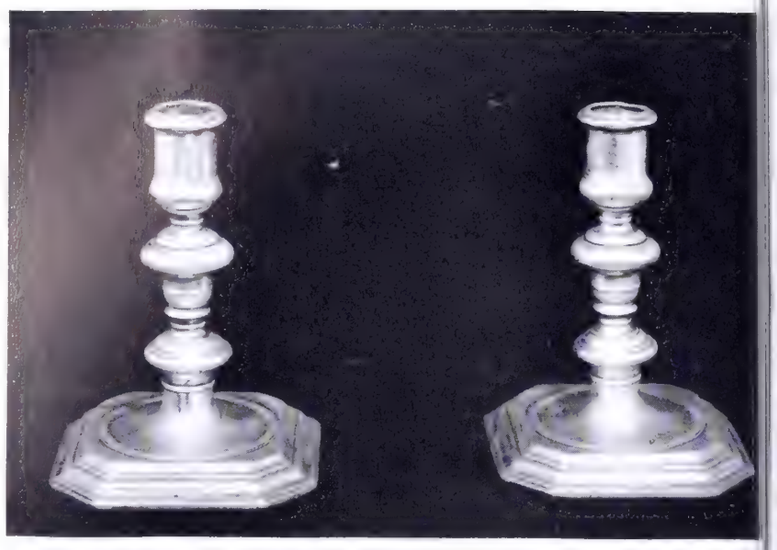

(*Above*) A very rare Irish Provincial Bowl bearing the mark of William Clarke of Cork. *Circa* 1715. In perfect original condition, the Bowl is plain and rests on a circular foot, and is marked with the original weight. Height 4 inches, diameter 7½ inches. Weight 15 ounces.

(*Above*) Pair of Antique Sil cast Candlesticks by celebrated Huguenot Silversm Pierre Harache, and dated Lonc 1699. With perfect Hall Mar Of baluster form, the spread foot is concave in section a shaped in an irregular octag Height 6 inches. Weight 20 ounc

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(*Right*) Rare Irish hexagonal Bowl and Cover by John Clifton, Dublin 1714. This beautiful specimen of Irish Silver has been on loan to the National Museum, Dublin. It is fully hallmarked on base of Bowl and on Cover Height 6½ inches. Weight 8½ ounces

(*Left*) Antique Silver circular Salver by Henry Daniel, Dublin 1732. The Salver rests on three feet. Diameter 16 inches. Weight 63 ounces.

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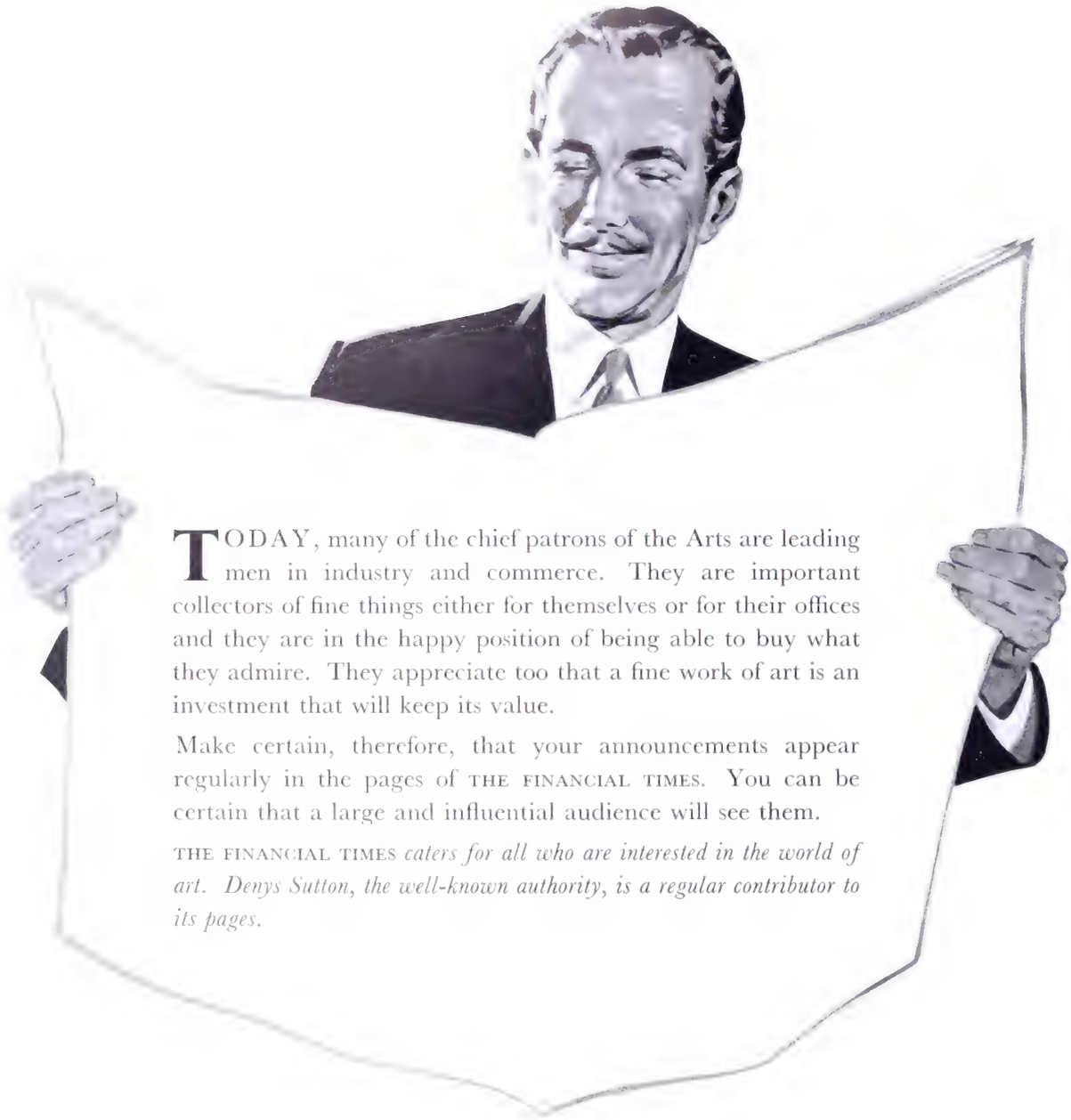

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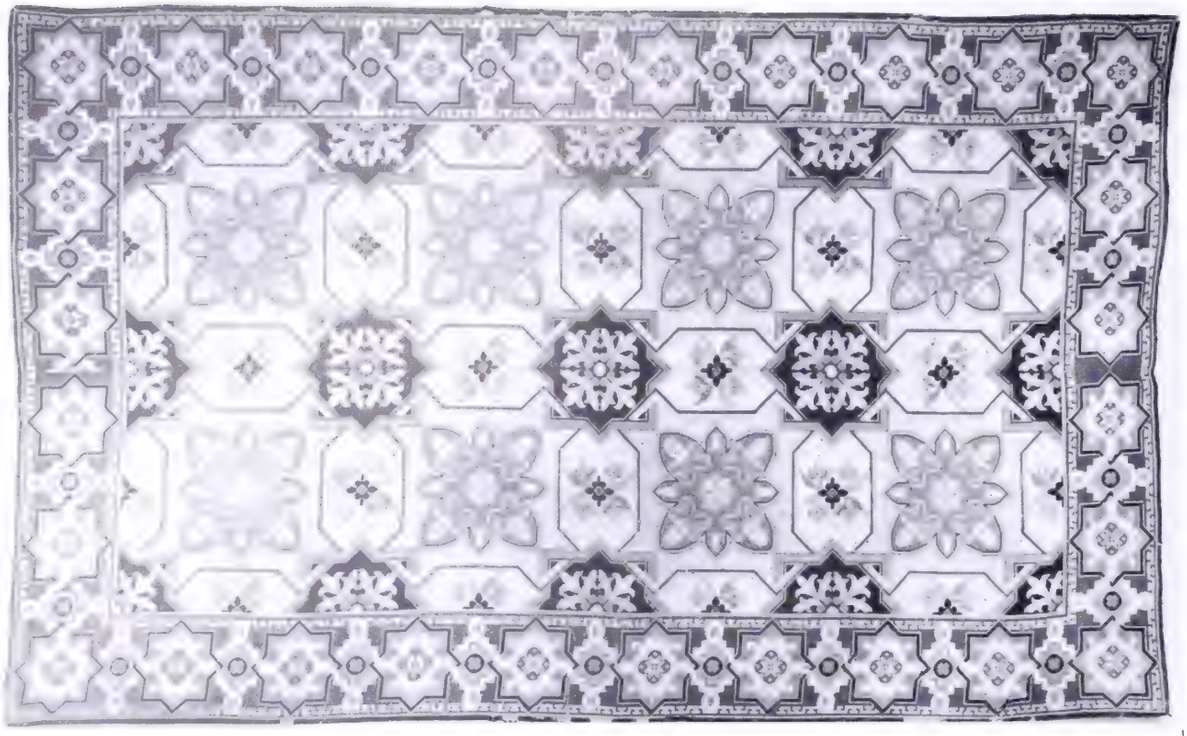

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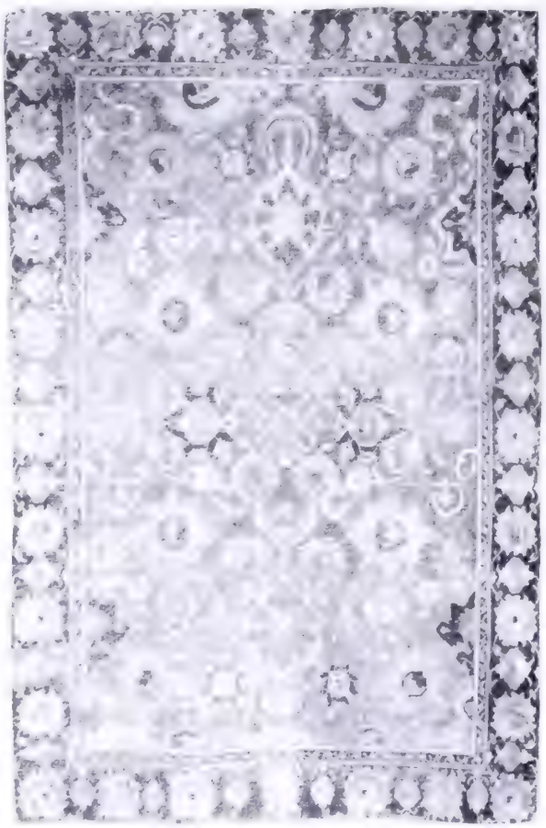

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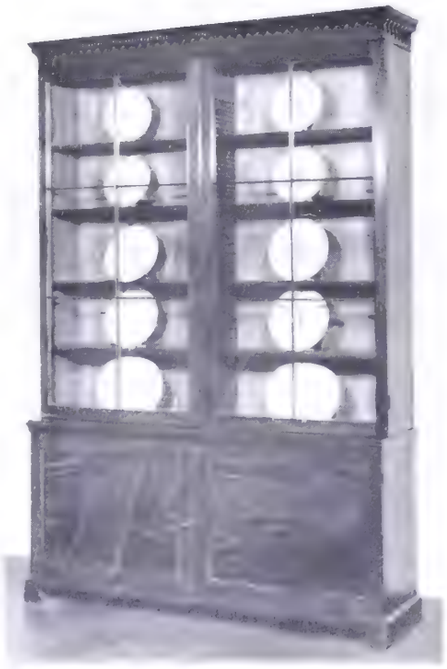

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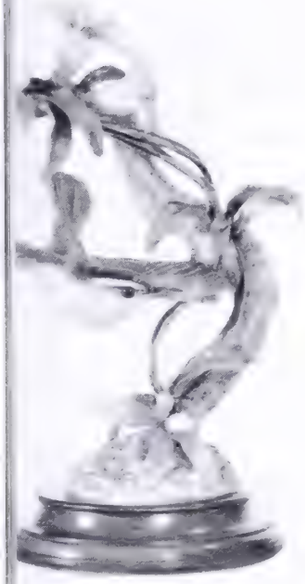

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This painting was commissioned by the Marquess de Ménars et de Marigny, the brother of Madame de Pompadour together with its pendant *LA TEMPETE* which is now in the Wallace Collection Cat. No. 135.
Literature: Ingersoll-Smouse's 'VERNET', p.88.
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Each month 'The Connoisseur' illustrates an important work of art which a British antique dealer has sold or loaned to a museum or public institution either at home or abroad.

1

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1. Russborough, the Entrance Hall. This is decorated in white, picked out with gold around the five round-headed niches which contain eighteenth-century porcelain and Renaissance bronzes. 2. One of two armchairs and two single chairs en suite, in the French 'Transitional' style (c. 1760), in the Hall. H. 38½, W. 27, D. 23½ in.

The Collections of Sir Alfred Beit: 2

By F. J. B. Watson

The Furniture

MANY of the finest of Sir Alfred's paintings are familiar to the public through exhibitions at the Royal Academy and elsewhere. His fine collection of furniture, however, is almost unknown. At Russborough the furniture is mostly of English or French origin intermingled together as in so many traditionally furnished English country houses without any attempt to create a 'period' effect, though here a more unusually eclectic note is struck by a few pieces of painted Portuguese and Italian furniture interspersed amongst the rest. French, Italian and English furniture all play a part in the classical Entrance Hall (No. 1), the walls of which are painted white picked out with gold around the five round-headed niches in which eighteenth-century porcelain and Renaissance bronzes are now displayed in place of the antique sculptures which once stood there. The only note of colour in the decoration of this room is struck by the five great pedimented doorcases of Cuban mahogany, four of them surmounted by circular hemispherical niches, their interior painted a pinkish-red against which marble busts (some English, some French) have been placed with most telling effect. A focus is provided by the monumental chimneypiece of Black Kilkenny marble.

The English eighteenth century is represented by two fine Chippendale sconces of rococo design of carved and gilded wood with mirror backs, a small Adam-type sofa of semi-French design and a large late eighteenth-century crystal chandelier hanging from the ceiling (its companion hangs in the Saloon).

The finest pieces in the Hall, however, are French: two chairs and two large armchairs *en suite* in what the French call the 'Transitional' style (No. 2). They must have been made about 1760 or a little later for, in spite of their cabriole legs and the sinuous contour of the back and seat, there is a strong suggestion of the nascent neo-classic style in the straight line running through the front of the seat with its rigorously rectilinear 'label' in the centre, a feature which also appears in slightly different form on the top rail of the back. They are unstamped and it is not easy to suggest a possible name for their maker. The heart-shaped device in the centre of the top rail of the back was a motive frequently used by the two Tilliards though it is more usual to find it placed at the top of the legs or in the centre of the front rail. The carving is exceptionally rich for either Tilliard, though parallels are to be found in his work. Both the floral garland entwined around the frame and the 'label' carved with a rosette beneath the front rail are met with on a set of chairs and two sofas in the Wallace Collection, with which Tilliard's name has also been tentatively associated. The upholstery of these chairs is of Lyons silk woven with reserves enclosing kissing doves or birds in the style of Oudry, against a striped yellow background. This pattern was almost certainly designed by Philippe de la Salle and recalls the silks he created for the Empress Catherine II of Russia.

A purer variety of the rococo style is to be seen in a long-case clock beside the front door in a kingwood case richly mounted with gilt bronze. The movement is signed *Jn Baptiste Baillon*, a Parisian *horloger* who was clockmaker successively to Marie Lesczinska and Marie Antoinette. An altogether different and much more exaggerated aspect of the rococo style is represented by the top of a monumental side table whose white and gold supporting frame is, by contrast, of simple neo-classic design. The top, however, is Florentine *pietro commesso* work and shows a fantastic gallimaufry of landscape scenes intermixed with birds, insects, all in bright colours, framed with elaborate C-scrolls etc., against a black background. This is signed: *D. Petr. Belloni Monache: V: F: Anno Dni.* 1750.

The principal pieces of French furniture at Russborough are to be found in the Saloon. Here is a splendid set of eight Louis XVI armchairs (No. 3) and a sofa with finely carved and gilded frames upholstered with Gobelins tapestry woven with suspended baskets of flowers on the backs and floral bouquets on the seats. These are signed P. PLUVINET beneath the back rail of the seat. Philippe-Joseph Pluvinet became a *maître-menuisier* in 1754 and continued to produce chairs of a luxurious character right down to the French Revolution. The design of the arms terminating in scrolls both at the upper and lower ends is somewhat unusual but can be paralleled in another piece by this craftsman, a *bergère* armchair bearing his stamp, now in the *Mobilier Nationale*. The upholstery is of the type known as *à chassis mobile:* that is to say, it was mounted on frames set into the back and seat of the chair from which it could be removed by means of turn buttons. Thus the entire upholstery of a set of chairs could be changed at different seasons of the year. It may be mentioned in passing that Pluvinet's signature is one of those which has been most freely falsified in recent years, for a certain Parisian *antiquaire* is believed to have had a false stamp (or *maindron*) made with which he struck Pluvinet's name on innumerable unstamped chairs in widely differing styles. Needless to say these came onto the market long after the present set entered the Beit collection.

Amongst a number of small Louis XVI tables in this room there is one of particular interest (No. 4). It would have been described as a *table en chiffonnière* rather than a *guéridon* table at the date when it was made in the mid-Louis XVI period, since it contains three drawers, the top one being fitted for writing. The legs are joined mid-way by a shelf. It is unstamped, but the pictorial marquetry of a capricious architectural character is of a type which was often found on early Louis XVI furniture stamped by a variety of *ébénistes*. P. Roussel is perhaps the craftsman who most frequently used this marquetry which in many respects

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3. Louis XVI armchair, one of a set of eight with a sofa, signed by P. Pluvinet (maître, 1754), the upholstery of Gobelins tapestry. H. $33\frac{1}{2}$, W. $27\frac{1}{8}$, D. $23\frac{1}{2}$ in. 4. Louis XVI gueridon table. H. $29\frac{3}{4}$, W. $15\frac{1}{4}$, D. 12 in.

4

recalls the fantastically elaborate architectural scenes which often appear on South German furniture of the seventeenth and eighteenth centuries. A cabinet and stand together with a table and corner-cupboard in the Cleveland Museum (Elizabeth Severence Prentis Collection, Cat. Nos. 19, 20 and 23), are veneered with just this type of marquetry and bear Roussel's stamp. So is a jewel-cabinet and stand formerly in the Cooper and Chester Beatty collections which also bears the half obliterated signatures of Roussel. But such marquetry is also found on works signed by other craftsmen like Topino and N. Petit.

Particular interest attaches to the top of this table (No. 6) as it is veneered with a lively scene representing an experiment with an Archimedean burning mirror which is taken 'word for word' from an engraving by C. N. Cochin after Lajoue (No. 5), the artist who painted the *Cabinet Physique de M. Bonnier de la Mosson* in the adjacent library (illustrated last month). It is exceedingly rare to be able to trace the precise source of the design of the pictorial marquetry of French furniture to a known engraving. What is even more curious is that exactly this same unusual scene appears in an oval marquetry reserve on the centre of the front of a demilune *commode* recently presented to the Victoria and Albert Museum. This piece is stamped not by Roussel but by Joseph Stockel (*maître-ébéniste* 1775) a craftsman who has recently begun to emerge from obscurity as one of the most important *ébénistes* of the second half of Louis XVI's reign. Still more strange is the fact that it appears again on a greatly enlarged scale on the cylinder of a monumental *bureau à cylindre* at Waddesdon dated 1779 and in a totally different style from either of the pieces just mentioned, and on an unstamped cylinder-top desk and cupboard recently in the London art market.

Here, then, is precisely the same unusually elaborate pictorial device appearing on works certainly by two and possibly by three or more different craftsmen. What is the explanation? Are we to suppose that the same cartoon or template was handed round from workshop to workshop? I think not. It seems to me that we are more probably in the presence of the work of one of those travelling *marqueteurs* like that 'sieur Stiasteny' to one of whose advertisements M. Guillaume Janneau has drawn attention but whose work has so far proved unidentifiable.

Before passing on to consider the English Georgian furniture at Russborough two further pieces of French furniture in this room must be mentioned. Both of them are upholstered with Gobelins tapestry woven with floral designs in reserves on a rose-pink ground. The one is a fine, carved and gilt Louis XVI fire screen, the other a Louis XVI stool. Although the latter is designed as though it were a *pliant* (i.e. folding stool)—for its supports consist of crossed cornucopiae of carved and gilt wood—it is in fact a *tabouret* (or stool with fixed legs) whose use at Court was confined by strict etiquette to courtiers of the very highest rank and princesses of the blood only. By the date at which the piece at Russborough was made, however, these uses had more or less fallen into disuetude so that a few years later in 1781 Mercier could remark ironically: '*il n'y a plus de tabourets que chez le roi & la reine, les metteurs-en-œuvre et les cordonniers*'. There is no signature traceable on the stool, though it may be noted that Georges Jacob occasionally made chairs with arm-supports of the same unusual shape.

Before turning from French to English furniture the writer cannot refrain from mentioning one magnificent group of French pieces, formerly in the Beit collection but no longer at Russborough. These are the carved mahogany chairs made in 1787, for Marie Antoinette's *laiterie* at Rambouillet. This elegant dairy was given her by the King to provide a distraction during the Court's residence at what was one of his own favourite hunting

5 6

5. Engraving by C. N. Cochin after an allegorical painting by Lajoue entitled *L'Optique*. Compare with the same subject seen in No. 6: the marquetry table-top of No. 4. 7. Mahogany library table, with gilt enrichments, which can almost certainly be attributed to William Vile. L. 62, D. 31, H. 30¾ in.

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8. Cabinet, in two stages, of ebony and rosewood inlaid with brown and gold Japanese lacquer and enriched with gilt-bronze mounts. The top is composed of grey marble. H. 48½, W. 32½ in. 9. English tripodal table of mahogany and gilt-bronze, probably made in the late Regency period and inspired by a French *table à la bouillotte*. 10. Niche in the Entrance Hall, of white stucco picked out with gold. On the shelves is displayed Chinese porcelain, mostly of the *famille rose*.

boxes. The Queen herself hated Rambouillet and its dank surroundings which she regarded merely as a swamp filled with frogs. These chairs were designed by Hubert Robert in an ultra-neo-classical style anticipating that of the Empire period, their shape being based on that of a Roman curule chair. Their execution was entrusted to Georges Jacob, the greatest *menuisier* of the period. A few years ago Sir Alfred presented them to Versailles.

The most important piece of English furniture in the house is a large mahogany Library Table, the front of which is embellished with lion's masks with brass rings in their mouths surmounting consoles and with lions' paws emerging from the bracket feet. This (No. 7) is a comparatively recent addition to the collection and stands in the Library. At first sight it seems to resemble certain pieces made by Chippendale such as the one supplied in 1767 to Sir Rowland Winn at Nostell Priory. It is even closer to a library table at Badminton House which Ralph Edwards and Margaret Jourdain attribute to Thomas Chippendale. Closest of all is one with a sliding top and hinged flap which was formerly at Ashburnham Place. This was attributed to William Vile by Mr. Edwards on account of certain morphological details, notably the lion-head consoles and oval wreaths clasped with acanthus scrolls which appear over and over again in Vile's work. Both these features are found on the library table at Russborough. There can in fact be little doubt that it is the work of George III's cabinet-maker who has emerged in recent years as one of the greatest of mid-eighteenth-century cabinet-makers in England.

Elsewhere in the house are a number of pieces of English satinwood furniture dating from the late eighteenth century, notably a *commode* in the French taste veneered on its doors with musical trophies which blends admirably with the other French furniture in the Saloon. Another in the Music Room of demi-lune shape is decorated appropriately with harps at the sides and in the centre of the front with a medallion of Venus and Cupid in the style usually associated with Angelica Kauffmann. In this instance the medallion is not painted but inlaid in various woods very much in the style of David Roentgen, and the piece is discreetly mounted with gilt-bronze enrichments, a feature imitated from France. On it stands a vase-shaped Louis XVI turret-clock, the time being indicated by the tongues of the two entwined snakes. This French clock goes admirably with the semi-Louis XVI character of the English commode on which it stands; an example, if one were wanted, of how close English and French furniture styles became in the neo-classic period.

Three other important pieces of English furniture in the house are so close to French work in style that it is not easy to make up one's mind what their nationality really is. Two of these are cabinets in two stages (No. 8) veneered with shaped panels of Japanese brown and gold lacquer and flanked by curious columns of double baluster shape with acanthus cup capitals and bases. Although they have a very French appearance and strongly resemble certain pieces made during the Restoration period, they were no doubt correctly catalogued as Regency work when they were sold with the other furniture from Harewood House by Christie's in 1951. Parallels to their shape and even for the curious flanking columns can be found in a number of Regency pieces in the Royal Collection, and a certain amount of furniture of this sort was in William Beckford's collection at Fonthill.

Although French furniture design had a considerable influence on English taste throughout the eighteenth century, curiously enough it was during the Empire period when we were at war with France that the influence was at its height. Partly, no doubt, this was due to the immense amount of late Louis XVI furniture that came to England during the Revolution. Partly, too, it was due to the fact that French Revolutionary ideas spread a common neo-classic vocabulary throughout Europe. In addition, even at the height of our enmity with France, there seems to have been something particularly intriguing for the English about the *nouveau riche* splendours of the Napoleonic court and hundreds of Englishmen and women flooded across the Channel during the shortlived Peace of Amiens to see it at close quarters.

The curiously designed tripodal table illustrated here (No. 9) also comes very close to certain pieces of French furniture. The general character of its design, with four curving legs, is based on that of a *table à la bouillotte* (a very similar but simpler table, its

legs in the form of caryatid figures and stamped by Molitor is in a French private collection). Tables of this sort were used for serving tea, the central 'mushroom' being originally intended to support the kettle of hot water. But for that very reason the top of the small upper pedestal table was of marble to avoid damage from the heat of the kettle. In the present instance it is veneered, like the rest of the piece, with mahogany. It has thus entirely lost its functional character and been given a purely decorative role. This has been emphasized by its support which is in the form of a coco-nut palm of gilt-bronze up whose trunk a Chinese boy, of patinated bronze, is swarming. This, and the pierced gallery which surrounds the table-top are remarkably French in character. Possibly they were acquired in Paris for the embellishment of the main table, for this with its lions' heads and paws, its fine Cuban mahogany and deeply curving tripodal legs clasped by a ring, must surely be of English workmanship. The whole piece gives the impression of being made to special order to fit in with some Regency dandy's personal fancy, for somewhere like the Brighton Pavilion or to match the semi-oriental style of Seizencote House built in the Cotswolds to satisfy the whim of a retired Indian nabob.

There is insufficient space here to do more than mention the tapestries and carpets. Three late seventeenth-century Brussels tapestries of *The Continents*, and, one of Behagle's fantastic series of *Grotesques* woven at Beauvais after cartoons by J. B. Monnoyer based on designs by Jean Bérain, all hang in the long curving corridor leading to one of the outlying pavilions, whilst around the windows of the Drawing Room hang two splendid Gobelins *portières* of the Louis XVI period. And before leaving the furniture entirely, a word must be said about the carpets. Several of the rooms which have been specially woven to Lady Beit's designs at the *Real Fabrica de Tapices* at Madrid; the design of a particularly attractive one in her own Sitting Room reflects the inlaid marble pattern of the small Bossi mantelpiece nearby. The work of this factory is at present enjoying a great success in England and carpets have been woven with considerable success for several English eighteenth-century houses, notably Stratfieldsaye and Oving.

10

The Ceramics

In his catalogue of Sir Otto Beit's collection, von Bode, then the formidable director of the Kaiser Frederich Museum in Berlin, claimed that the assemblage of early majolica, especially of Hispano-Mauresque ware, was the finest in private hands in the world even in those palmy pre-1914 days of collecting. None of this, however, now remains in Sir Alfred Beit's possession, much of it having been sold at Sotheby's some dozen or so years ago. Only the Beit collection of eighteenth-century porcelain remains at Russborough. The greater part of it is arranged on shelves set in niches around the walls of the Entrance Hall (No. 1). Here Sèvres is displayed on the right of the severely monumental chimney-piece of black Kilkenny marble; German and English porcelain at the left. Opposite, in the niche facing the fireplace, is a group of Chinese eighteenth-century porcelain mostly of the *famille rose* (No. 10). This niche is flanked by two unusual *famille rose* 'altar candlesticks' of Italianate design and clearly made for export to Europe. A number of important pieces of Sèvres porcelain are also found in the Saloon, the Music Room, and the Tea Room, where there is a display-cabinet almost filled with small pieces of Sèvres of that rare pink colour sometimes called by collectors 'rose Pompadour', which was produced at the factory only for a few years around 1760. It was used for an even shorter time in combination with the so-called apple-green Sèvres porcelain, a colour scheme which occurs in several places in this case.

The collection of Sèvres porcelain is notable for several splendid pieces painted in the rarest of all colours: that shade of yellow which so many European factories strove unsuccessfully to perfect. A large *cuvette à fleurs* of the form known as *à tombeau* (to adopt the phraseology used in the contemporary records of the Sèvres factory) is illustrated here (No. 11). It is of an extremely delicate and even tone of yellow with reserves richly framed in gilded and tooled scrolling—the use of gold was an exclusive and strictly observed prerogative of the Royal porcelain factory in the mid-eighteenth century, though later on other factories usurped the privilege. The reserves are painted in blue with a pastoral scene of infants with a bird-trap on the front and gardening implements in a landscape at the back. The acanthus scroll handles are reserved in white and gold. It bears the date-letter for 1757 with the mark of the painter Viellard above the interlaced L's of the factory mark. This *caisson à fleurs* (an alternative name for this type of piece) may be compared with the celebrated yellow jug and basin in the Jones Collection (Cat. No. 123) made five years later and painted in a very similar style by Catrice. It is perhaps of interest to note that a flower vase in the Wallace Collection very similar in design and decoration but with a *bleu celeste* instead of a yellow ground was priced at 600 *livres* when sold from the factory two years earlier. This was a high price, and the yellow is unlikely to have been less costly.

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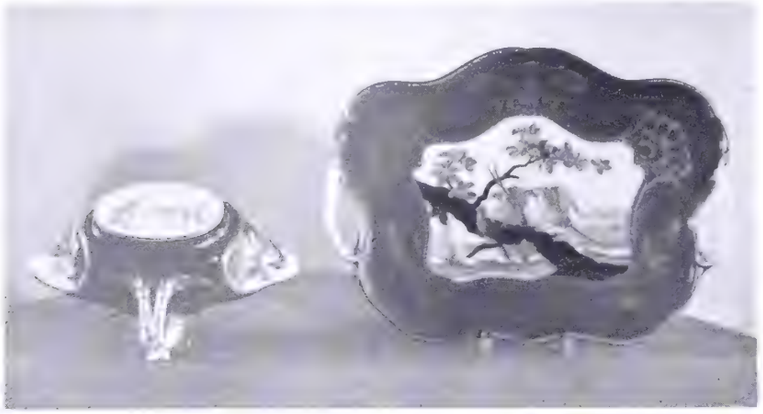

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11. (Centre). Sèvres *cuvette à fleurs,* the yellow ground having reserves painted in blue, by Viellard, 1757. H. $7\frac{1}{8}$, W. $11\frac{5}{8}$, D. $5\frac{13}{16}$ in. (Left and right). Sèvres cup and saucer, the yellow ground painted in blue, by Viellard, 1788. Cup: H. $2\frac{7}{8}$, D. $2\frac{3}{4}$ in. Saucer: D. $5\frac{7}{8}$ in. 12 (Left). One of four sauceboats decorated with birds and animals, from Buffon's *Histoire Naturelle,* on a bleu du roi ground. Dated 1758. L. $9\frac{5}{16}$, W. $7\frac{1}{2}$, D. $3\frac{5}{8}$ in. (Right). Shaped trapezoidal tray with green ground and gilded enrichment. Dated 1760, painted by Ledoux. L. $13\frac{5}{8}$, W. 10 in. 13. *Vase à jet d'eau,* of blue Sèvres porcelain painted, in a reserve, with a military scene in the style of Morin. H. $14\frac{1}{2}$ in. 13

Accompanying the flower vase in the illustration (No. 11) is a yellow cup and saucer also painted in blue but with landscapes and a group of pastoral implements only. This bears the date-letter for 1788 and was decorated by Viellard also. The contrast between the shapes of these two pieces made just thirty years apart illustrates with admirable clarity the difference between the Louis XV style, with its sinuous curves and bulbous shapes and the severely rectilinear Louis XVI style of the 1780's, itself far less appropriate to the creamy material of soft-paste porcelain.

The Louis XV love of curves and hatred of an emphasis on symmetry is to be seen in the tray of trapezoidal shape with sinuously curving sides illustrated in No. 12. The ground is that beautiful green which first appears in 1756 and was so often and so successfully combined with a deep blue (*bleu lapis*). In a shaped reserve framed with peacock's feather decoration in gold in the centre of the tray, is a brilliantly painted landscape scene in which three exotic birds are seen perched on a tree-trunk. This is the work of Ledoux, a specialist in bird and lansdcape-painting, whose mark appears above the interlaced L's on the back of the tray together with the date-letter H for 1760. Beside it (No. 12) is to be seen a *bleu lapis* sauceboat, one of a group of four in the house all decorated with birds copied from the illustrations of Buffon's great *Histoire Naturelle*, which was published between 1749 and 1789. Here it is reproduced upside down to show the inscriptions with the descriptions of the birds illustrated: the *pic tacheté de Cayenne* and *pic male de la Encanada*. It bears the marks of the painters Rosset and Le Guay *père* together with the date-letter for 1758. This is unusually early for services of the Buffon type, several of which were made at Sèvres. M. Verlet says that this type of subject came into general use at the factory only in about 1775 but he points out that in 1755, shortly before these sauceboats were made, the factory presented the celebrated naturalist with a goblet and stand, possibly in gratitude for his having provided models for the factory's decorator. It may be that the sauceboats at Russborough are amongst the earliest results of the great naturalist's contact with the factory. The most celebrated of all Buffon services was perhaps that made at Tournai for the Duke of Orléans in very much the style of these sauceboats. Of this service, entirely decorated with birds, animals, insects etc., taken from the *Histoire Naturelle* and made in 1787, over five-hundred pieces are in the collection of Her Majesty the Queen.

The last individual piece of Sèvres porcelain to be discussed here is a large lidded vase, painted *bleu lapis* with handles in the form of white and gold dolphins. The lid is in the form of a gilded fountain playing (No. 13). This is probably what would have been called a *vase à jet d'eau* at the factory rather than a *vase à dauphins*, as in this latter the dolphin's name seems to have applied to a vase which rested on a wide spreading base. The sides are painted in oval reserves framed in gold, with a military scene in front and a musical trophy at the back (it stands appropriately in the chimneypiece in the Music Room). Unfortunately, for reasons of balance and safety, this vase is fixed to a heavy gilt-bronze base in the Louis XVI style, so it is impossible to examine it for marks. But it may be hazarded that the painting is by Morin and the somewhat severe Louis XVI style suggests a date towards the end of the decade 1770-1780. Another vase of similar form is in the Jones Collection (Cat. No. 145). This bears no date-letter, but Mr. Rackham has suggested that the dolphin handles may be an oblique reference to the birth of the Dauphin in 1781.

The Sèvres porcelain at Russborough is far more numerous and important as a group than that of any other single factory now represented in the collection. That is perhaps only to be expected in view of the Royal French factory's outstanding importance in the history of European porcelain in the eighteenth century, but in fact it was German porcelain that Sir Alfred and later his brother first began to collect. In 1913 there were only three pieces of Sèvres in the collection as compared with over fifty pieces of German porcelain. Love of French soft-paste came later. The German pieces are described by Mr. Rackham in the appropriate section of the Beit catalogue. Only a few examples have been chosen for illustration here. First amongst these is a very splendid bottle-shaped Meissen vase, bearing the Augustus Rex mark in blue (No. 14). It dates from about 1735 and is painted aubergine colour with white reserves of cusped oval shape decorated in the Kakiemon style, the painting being of the highest quality. By way of contrast this noble piece is illustrated flanked by two typical eighteenth-century 'frivolities': a Frankenthal group of Venus warding off an arrow that Cupid is shooting at her (modelled by Karl Gottlieb Lück) and a charming Höchst figure of a Turk—clearly a European child *en travesti*—wearing a pale yellow cloak over a striped coat, pink knickerbockers and orange shoes. This gay figure was modelled by Melchior and has as its companion, the figure of a young girl dressed as a Sultana.

The Bronzes

Mention has been made already of the outstanding collection of Italian Renaissance bronzes formed by Sir Otto Beit and his brother, Sir Alfred Beit (uncle of the present owner) under the inspiration of Bode. The beginning of their enthusiasm for this attractive form of Renaissance *kleinkunst* may be precisely dated. The collection of Renaissance and other objects of art brought together by Isaac Falcke was sold in 1891. On this occasion Bode and Mr. Alfred Beit (as he then was) bought the greater part of the bronzes, Bode's own purchases going, of course, to the Berlin Museum. At the same time Beit also bought the whole of Falcke's collection of majolica, thus founding another entire section of his collection and awakening an instinct which Bode tells was to become the all-engaging passion of his life.

From this moment onwards Bode's own advice and assistance was available unstintingly not only on the purchase of bronzes but pictures as well. It was no doubt in part return for this kindness that Mr. Beit presented the Berlin Museum with the magnificent *Hercules* by Pollaiuolo (unique as all Pollaiuolo bronzes are). When Sir Alfred Beit died his bronzes were left to his brother, Sir Otto (apart from a few outstanding bronzes bequeathed to public galleries) and this, combined with the collection already owned by the latter, made it the most important in private hands in the world. Its only rival, the Salting Collection, had been bequeathed to the Victoria and Albert Museum in 1909.

Bode prepared a privately printed catalogue of Sir Otto Beit's collection in 1913 in which he described no less than one-hundred-and-twenty-six bronzes with loving care. Subsequently Sir Otto added further bronzes to the collection, and, although those now at Russborough do not represent quite the entire

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14 (Left to right). Höchst 7¼ in. high figure of a child in Turkish costume, modelled by Melchior; Meissen, 11½ in. high, bottle of aubergine coloured porcelain, Augustus Rex marks; Frankenthal Venus and Cupid, 8⅝ in. high, modelled by Karl Gottlieb Lück. 15. Equestrian bronze figure, by Andrea Riccio of Padua. H. (without stand) 12½., W. 9½ in. 16. Bronze Venetian doorknocker in the manner of Sansovino. H. 12⅝, W. 11 in.

collection (Sir Otto left important pieces to the Victoria and Albert and other museums at his death), it is probably still true to describe it as amongst the most important assemblage of Renaissance bronzes in private possession. Two of the niches in the Entrance Hall facing the door contain nearly thirty bronzes between them. There is a like number in the Tea Room and some of the largest and finest of all the bronzes are set out on tables and bookshelves in the Saloon and elsewhere in the house.

It would be idle to attempt to describe even a tithe of their number here. For such details the reader must refer to Bode's catalogue and to various specialist publications on bronzes, notably Bode's own *Die Italianischen Bronzestatuetten der Renaissance*, either in its three magnificently illustrated folio volumes issued in 1906–7 or the abridged edition of 1922. In these or in Planiscig's *Piccoli bronzi del Rinascimiento* (1930) almost all of the Beit bronzes are discussed and illustrated. Here there is only space to mention and illustrate two individual masterpieces. The equestrian statuette of a Warrior (No. 15) is by Andrea Riccio of Padua and is a work of extraordinary vigour and vitality and is perhaps his masterpiece amongst small decorative bronzes. The design of the horse is based on one of the four Greek horses from Constantinople which stand above the main door of St. Mark's at Venice. Other versions of this bronze exist at the Victoria and Albert Museum (Salting Collection), at Berlin, in the Liechtenstein collection and elsewhere.

The second bronze illustrated is the magnificent Triton door-knocker, generally assigned to Sansovino's workshop (No. 16). It came from a palace in Padua. Several other examples are known, but Bode, who himself acquired a second for the Berlin Museum, declared that the Beit one was the finer example.

After these noble Renaissance objects it is perhaps something of a descent to eighteenth-century French and Italian bronzework. In the Saloon there is a pair of fine rococo firedogs. They are of gilt-bronze and support sea-gods in patinated bronze and must date from about 1745. The closest parallel to them known to the writer is the pair from the Castellane Collection which later belonged to Mrs. Edith Chester Beatty. These lastly, which date from just before 1750, have been associated with J. J. Caffieri, but it is only very rarely that the name of the craftsman who created even the finest French eighteenth-century furnishing bronzes can even be guessed at with safety.

One signed piece of *settecento* gilt-bronze work is, however, to be found in the Beit Collection. This is the elegant microscope of gilt-bronze of slightly rococo design which is signed: *Angelo Gozzi Ottico in Parma* 1772 (No. 17). It stands in the Library close by Lajoue's painting of *Le Cabinet Physique de M. Bonnier de la Mosson* which itself depicts a number of pieces of eighteenth-century optical equipment.

Angelo Gozzi was an instrument-maker at Parma of whom almost nothing is known. A certain Gozzo, or Pozzo, is mentioned in the catalogue of the well-known Nochet collection of early scientific instruments and books as working in Parma *c.* 1772–5 and is presumably the same maker. Beyond that nothing seems to be known of him.

The tube of the microscope is engraved with scrolled panels and elaborate armorial bearings. It has been claimed that the instrument was made as a wedding present for Marie Antoinette by the City of Parma and, indeed, on the strength of this it was exhibited in the Marie Antoinette Exhibition at Versailles in 1955 (Cat. No. 642). It is doubtful, however, if this story can be accepted as even partly true. It may have arisen on account of the eagle surmounting the tube which could have been taken as a reference to the fact that she was an Austrian archduchess. In fact she was already married two years before the date on the microscope and, in any case, the armorial bearings engraved on the instrument are not hers. Although somewhat summarily rendered, they appear rather to be those of Ferdinando, Elizabeth Farnese's grandson and the last Duke of Parma before the duchy was annexed by Napoleon in 1807. The instrument is provided with a most attractive case of kingwood lined with green velvet filled with drawers and shelves containing additional eye-pieces, lenses and various drawing instruments. This delightful object seems, as it were, to have a foot in two worlds. Its elegant fabrication looks backwards to the old rococo world of the eighteenth century, a world that was already dying when the instrument was made, a thing of the past in the neo-classic, rationalistic world which had already come to birth. Its scientific character looks forward to the new scientific age which was to begin so soon. It seems a suitable piece with which to conclude this description of a remarkable collection of things from the past which through the care of successive generations of owners have been preserved for the enjoyment of today.

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17. Gilt-bronze microscope, made in Parma by Angelo Gozzi in 1772, perhaps for the last Duke of Parma, contained in a kingwood fitted case. (Microscope) H. 14, base 4 in. square. (Case). H. 24⅜, W. 7⅛, D. 5⅝ in.

Scotsmen at the Court of the Habsburgs

The de Hamilton Family of Painters

By Theodore Crombie

THE list of foreign artists who have lived and worked in England is, as every student of art history knows, a long and varied one. Many of them were simply visitors, but others—and particularly it would seem sporting and animal painters of the eighteenth and nineteenth centuries, were true expatriates and founders of families who are now wholly identified with the development of the British School. Sartorius, Alken, Chalon, and Herring, are but a few of the names which spring to mind in this connection. Less known than these, but deserving of some attention, are certain British expatriates—as distinct from the innumerable visitors and temporary residents in Rome—who are now classed with their country of adoption rather than that of their origin. The Scottish-Flemish family of de Hamilton, still-life and animal painters to various Austrian and German Courts in the late seventeenth and eighteenth centuries, are an example of the trend which, in reverse, produced in Britain whole dynasties of sporting artists such as those mentioned above.

It is interesting that at least two purely Scottish artists, James Hamilton and William Gowe Ferguson, should have emigrated to Brussels and The Hague respectively during the mid-seventeenth century. Though their reasons for doing so, during the upheaval of the Commonwealth, were doubtless political, it is significant that both were primarily still-life painters of game-pieces, a subject not in much demand in Britain, where there is no real equivalent to the records of the 'fruits of the chase' in the form of hares and partridges, heaped and hanging, which proliferated from the brushes of Snyders, Weenix, Van Aelst, and Fyt.

James Hamilton, or Jacob de Hamilton as he became known in Flanders, was born at Murdieston in Lanarkshire about 1640 (the same branch of the Hamilton family was, incidentally, later to produce another cosmopolitan but very different artist, the Roman classicist Gavin Hamilton). The panel in the National Gallery of Scotland (No. 1) shows James to have been, like Ferguson, a competent still-life painter who had absorbed the local idiom, with nuances of colour and modelling which are still un-Flemish. He died in Brussels in 1720, where his three sons were born and received their early training from their father.

Before tracing the careers of these three, the central figures of the de Hamilton dynasty, mention should be made of Franz de Hamilton, possibly a brother of James. Details of his life are scarce, but he is known to have been active in 1661 at the Brandenburg Court of Cleve, and in 1695 in Munich. In the interval he had also worked at Potsdam and Hanover, and was a Bavarian Court Painter from 1683 to 1689. Besides, being a versatile *animalier* and still-life painter Franz, alone of the family, appears to have tried his hand at *trompe-l'oeil* (No. 2) and at inanimate compositions (weapons and hunting equipment on a gun-room door) of the type much later to be associated with the nineteenth century American, William Harnett. He also executed reptile, plant, and insect studies which are indistinguishable from those of his younger relative Karl Wilhelm, whom he may well have influenced in his choice of this special subject.

The eldest son of James, Philipp Ferdinand de Hamilton (1664-1750) was, like Franz, a versatile painter and is now probably the best known of the family. He was appointed Court Painter at Vienna in 1705, and served the Emperors Joseph I, Karl VI, and Maria Theresa in that capacity, a fact which he records with a flourish on many of his signed pictures. He was a prolific artist whose works are to be found in public and private collections throughout Germany and Austria, with an occasional example in Britain. His dead hares and game-pieces are competent variations on Weenix and Fyt, but his earlier studies of dogs (No. 3) and stag hunts have a flavour of Barlow, and the rather stiff, naïve charm of seventeenth century representations of field sports. All three brothers painted birds with some skill, but Philipp Ferdinand's hawking scenes (No. 4) which are among his most striking works, are ornithological field studies in the modern manner, as opposed to the aviary groups of Hondecoeter and his school. Visitors to the Barockmuseum at Vienna may recall a painting, similar to the one illustrated here, of Icelandic falcons attacking a kite, which is a good example of Philipp Ferdinand's ability to combine drama with a naturalist's eye.

Johann Georg de Hamilton (1672-1737), James's second son, was above all a painter of horses: a Viennese Wootton with the Emperor's superb Lippizaners as his principal subjects. Before being appointed Karl VI's Court Painter in 1718, he had worked in Berlin and for Prince Schwarzenburg at his various hunting lodges. Besides horses, he occasionally painted dead and live game in the manner of his elder brother, but his talent is uneven and it is, indeed, a matter of some regret that the famous Spanish Riding School should not have had, at that period, a painter of the first genius, a Stubbs or a Gericault, to do justice to its magnificent animals and their performance. But Johann Georg was a careful observer, and his action pictures of the school at Vienna, like those of d'Eisenberg at Wilton, are a documentary record of the greatest importance; while in one great canvas, of the Lipizza Stud Farm in 1727 (No. 5) the foreground group of mares and foals *à la Stubbs*, set against a wide expanse of shadowed plain and distant hills, has something of the sweep and colour of a Delacroix. It is a beautiful picture by any standards, and undoubtedly Johann Georg's masterpiece.

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1. James Hamilton. 'Still Life'. *The National Gallery of Scotland.*

2. Franz de Hamilton. 'The Studio Wall'. *Landesgalerie, Hanover.*

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3. Philipp Ferdinand de Hamilton. 'Gun Dog and Partridges'. *Private Collection, London.*

4. Philipp Ferdinand de Hamilton. 'Falcons attacking a Heron'. *Private Collection, America.*

5

5. Johann Georg de Hamilton. 'The Imperial Stud at Lipizza, 1727'. *Kunsthistorisches Museum, Vienna.*

6. Karl Wilhelm de Hamilton. 'Butterflies, Reptiles and Insects'. *Bavarian State Gallery, Munich.*

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Karl Wilhelm de Hamilton (1668-1754), the youngest brother, known as 'Thistle' Hamilton from the favourite flora in his pictures, worked at Baden-Baden and eventually became a Court Painter at Augsburg, where he died. His speciality, as mentioned earlier, was the naturalist's composite study of reptiles, butterflies, insects and plants in a woodland setting and strong evening chiaroscuro (No. 6) today associated with artists such as Van Schriek, Lachtropius, Begeyn, and Withoos, whom he may well have known in the Netherlands. A pair of these subjects by Karl Wilhelm, are in the Fitzwilliam Museum. In this rather limited field he has some talent, but as a painter of animals and birds he hardly compares with his elder brothers.

Both Philipp Ferdinand and Johann Georg continued the dynasty with artist sons named respectively Johann and Anton Ignaz. Of Johann, who was a horse painter like his uncle and who died in 1750, little appears to be known. But Anton Ignaz (1696-1770) had some ability in the manner of Karl Wilhelm, and held court appointments with the Duke of Saxe-Weimar and later at the Polish-Saxon Court. With these two grandsons of James—now von Hamiltons rather than de Hamiltons by birth and domicile—the family disappears from the artistic scene.

In the very different climate of today, this particular manifestation of Habsburg art—elaborate records of the field sports and quarry of long-forgotten Electors and Princes—may seem outmoded and repetitive. But the de Hamiltons, who produced seven artists in the short space of three generations, repay closer study not only for their British ancestry and often highly decorative works, but also for the pleasures of attribution and even discovery, which may still await the visitor in the corridors and ante-rooms of *Jagdschlösser* and palaces such as Pommersfelden, Aschaffenburg, and Schleissheim. The continental Hamiltons would, indeed, have much to contribute to what would in itself be a remarkable cross-section of eighteenth century taste and manners—an eclectic 'Clan Hamilton' exhibition in which the British-bred members (Gawen, Gavin, William, and Hugh) were to join forces with old James Hamilton and his descendants.

Christening Presents of George I

By James Tudor-Craig

GEORGE I'S boast that it was a maxim of his family to reward their friends has certain justification in the silver plate which he gave them. Between the date of his accession in 1714 and his death in 1726 recorded gifts of plate, mostly christening presents, total some 9,000 ounces. The price of silver remained relatively stable over the years at around 5s. 3d. per ounce and the cost rose but slightly: a present of '130 ounces of gilt plate' for the christening of the Earl of Berkeley's child in 1715, estimated to cost £65, compares with that of a like amount ten years later to the Earl of Inchiquin at a cost of £70.

Lord Berkeley, a naval officer of distinction, Vice-Admiral of the Blue in 1707-8 and of the Red in 1709, who was 'equally incapable of flattering a prince, bending to a minister or lying to anybody he had to deal with', became First Lord of the Admiralty in 1717, receiving the Garter the following year, and continuing in that office until his dismissal for opposing Walpole in 1727. He was Lord of the Bedchamber throughout George's reign and four times one of the Lord Justices Regent when the King went to Hanover. In 1711 he had married Louisa Lennox, whom Swift considered an ill-natured, covetous and vicious chit. Her father, Charles Lennox—himself the recipient of 200 ounces of gilt plate from Queen Anne at the christening of his daughter in 1703—was the son of Charles II by the Duchess of Portsmouth and had been created Duke of Richmond and Lennox in 1675, both Dukedoms having become extinct three years before on the death of Charles Stuart to whom the King was the nearest collateral male heir. The wife of this Charles Stuart, Frances Teresa, Duchess of Richmond and Lennox, 'la belle Stuart' so beloved of King Charles, was the possessor of the magnificent 'Lennoxlove' silver gilt toilet service* which was acquired by the Royal Scottish Museum for £17,000 at Sotheby's in 1954.

One of the only two women to whom George I appears to have given christening presents was Judith, Countess of Sunderland, for the christening of her son, George Spencer. Judith, the daughter and co-heir of Benjamin Tichborne, had married in 1717, being then little over 15 and as his third wife, Charles Spencer, 3rd Earl of Sunderland, who became Prime Minister in 1718. Intemperate and unwise, he was supposed to have been implicated in the scandal of the South Sea Bubble and resigned three years later. He had married as his second wife, Anne, who died in 1716 having been Lady of the Bedchamber to the Queen, 1702-12, daughter and co-heir of John Churchill, Duke of Marlborough. The famous Sarah did not approve of his third marriage, considering the bride too young, with no experience and no beauty. By contemporary account, however, Judith seems to have been decidedly attractive, and the King was pleased to stand Godfather in person at the christening of her son, named after him, on 10th October, 1722. Sunderland had died in the previous April and his great collection of books, the 'Sunderland Library', long kept at Blenheim after it had been pledged to his father-in-law for £10,000, was broken up and sold in 1882-3.

The scale which evidently determined the worth of the royal presents of plate is amusing. While an Earl tipped the balance at 130 ounces, a Viscount or a Baron were lighter at 120 and 110 ounces respectively. Dukes, on the other hand, weighed in handsomely with 200 ounces, and their Graces of Ancaster, Grafton, Montrose, Montagu, Kent ('a very ugly figure, of but indifferent parts'), Rutland, Kingston—the notorious Duchess of Kingston, who was tried for bigamy before the House of Lords was the wife of his grandson, the 2nd Duke—and Bridgewater each benefited, Rutland on two occasions, from the King's generosity. Nor did George forget the christening of the son, later to be created a Baronet, of his Sergeant Chirugeon; Claudius Amyand, a Fellow of the Royal Society, who received, at the lower end of the scale, 80 ounces of gilt plate in November, 1720.

It would be of great interest to know what were the pieces made from these substantial quantities of plate and what, if any, remain in the possession of the families to whom they were given. At that date the pieces would have been those for domestic use rather than for display and to make them—de Lamerie had entered his mark in 1712—were some of the finest silversmiths of the eighteenth century. Yet of the fifty or more christening presents of George I, of which probably all would have been engraved with the royal arms, there seems to be no trace. There is, however, one exception: the tea service seen on the facing page, made by Philip Rollos, junior, for Lord Annandale, in 1721.

William Johnston, Earl of Annandale and Hartfell, Lord Privy Seal in 1702, one of Queen Anne's Principal Secretaries of State and a Privy Counsellor both to her and George I, was created Marquess of Annandale in 1701. He was a man like to be 'extremely carried away by his private interests': and when he married, as his second wife in 1718, Charlotte van Lore, only daughter and heir of John van den Bempde of Hackness Hall, Co. York, he apparently did so without the consent of either her father or mother. She brought him a considerable fortune. Their elder son, George, for whose christening in 1720 the King gave 160 ounces of gilt plate, succeeded as 3rd Marquess in 1730. He died unmarried in 1792 when his English estate, inherited from his mother, passed to his half-brother, Richard (son to his mother by her second marriage to Lieutenant-Colonel John Johnston), who was created a Baronet in 1795.

The tea service, made from the King's gift and consisting of tea tray, teapot, sugar bowl and cover, a covered jug and a tea caddy, was sold at Sotheby's in 1954 for £12,500.

* See Ian Finlay, *The Connoisseur*, June, 1959, p. 9: *Silver in the Royal Scottish Museum.*

George I Tea Service engraved with the Royal Arms. By Philip Rollos, Jr., 1721, total weight, all in, 164 oz. 7 dwt.

The Henry Pearlman Collection

By A. L. Chanin

MORE than 8000 persons recently enjoyed the public debut at the Knoedler Gallery of still another choice private New York collection: that of Mr. and Mrs. Henry Pearlman. From time to time, paintings belonging to the Pearlmans had appeared in various loan exhibitions, whetting the curiosity of the art public. For the benefit of a music school, the relatively little-known collection was revealed in its full character and scope.

As collections go in a city of so many privately-owned art treasures, the Pearlman's is not large. It consists of some twenty oils, about ten watercolours, a few drawings, and a small group of sculpture. And, as constituted at present, after the inevitable eliminations and pruning, the collection is of comparatively recent acquisition. The earliest purchase, a superb Soutine, *Village Square*, was acquired in 1943. Moreover, in a city where many collectors, from Governor Rockefeller down, are aggressively and adventurously modern, welcoming most of today's provocative trends, the Pearlman selection concentrates on artists who today rank almost as classics. In fact, only two living artists are represented: sculptor Jacques Lipchitz (see right), and, by a portrait of Mr. Pearlman, Oscar Kokoschka. Some truly significant names, like Picasso—as well as many fashionable names highly popular with collectors today—are noticeably absent. The collection contains neither abstractions nor cubist, neither semi-abstract nor fantasy. Its pivot is Cézanne, the cornerstone of modern art.

The usual home of the Pearlman paintings and sculpture is not a luxurious mansion, but a work-a-day, plain, three-story office building in teeming mid-Manhattan, adjoining a grimy garage. It is a mere five-minute stroll from what is possibly the busiest spot on earth—Grand Central Terminal.

On entering the plain brick building, one sees, behind the receptionist, Cézanne's lithograph, *The Bathers*. But this hardly prepares a visitor for the startling sight, in an office reception room, of a long, narrow painting (68 by 84 ins.) that fills an entire wall. This is a witty parody by Lautrec, painted before he was twenty, of Puvis de Chavannes' dignified, classical mural *The Sacred Wood Dear to the Arts and Muses*. Exhibited in 1884, the mural caught young Lautrec's sardonic eye. In his version, Lautrec shows himself leading a group of friends into the sacred grove. Their realistic movements and contemporary clothing contrast with the classical attitudes and drapery of the muses; a clock decorates the Greek portico; and a muse, flying above a river, holds aloft, in place of the classic, traditional torch, a gleaming tube of paint. To the left, a cold, ragged muse gazes at a blanked-out painting signed Messonier—a reference, incidentally, to a celebrated art controversy over the arch-conservative's rejected portrait of art patron, Mrs. Mackay. Even, however, as Lautrec satirizes the ancient world so dear to Puvis de Chavannes, he also delights in adapting that minor master's flat, decorative units of colour and simplified, expressive drawing.

Entering the small conference room, the art-minded visitor is regaled by what is probably the largest single group of Cézanne watercolours to be found in a private collection. Cézanne's watercolours, originally begun as studies and notations for paintings, soon evolved into independent works of art, and rank among the world masterpieces of that difficult medium. In their transparent tones and decisive dabs and darts of colour and planes, representational detail is cut to the bone, and the stress is on Cézanne's dynamic interplay of plane, form, and fresh, delicate colour. Indeed, they may have influenced his later oils, which are handled with thin colour, and are very nearly abstract in their delineation. Assembled in one room, in harmonious array, gems like *Arbres sous La Tempête*, *Trois Poires*, *Maison dans La Vallée*, and *Chemins sous Bois* dazzle and delight the eye with their rhythms, their deft strokes, their iridescent gleams.

Jacques Lipchitz (*b.* 1891). *Bust of Henry Pearlman*. Bronze, 16½ in. high (1952).

From this room a door leads to Mr. Pearlman's office. This is virtually a miniature museum gallery. The collector is seated at a small desk, poring over an art catalogue and, simultaneously, quietly conducting his normal business, cold storage equipment, on the telephone. Behind Mr. Pearlman, a window reveals a glimpse of one of the largest, newest and most unprepossessing skyscrapers in all of New York. But on either side of the window, neutralizing the unpleasant view, are notable portraits. One is extremely rare: a self-portrait by the major expressionist, Chaim Soutine. The other is an unusual Modigliani, an austere characterization of the sculptor, Leon Indenbaum, greyish in colour, subtle and firm.

Henri de Toulouse-Lautrec (1864-1901). *Messaline*. Canvas, 38½ × 31 in. (April, 1901).

(Left). Vincent van Gogh (1853-1890). *Tarascon Diligence*. Canvas, 28¼ × 36 7/16 in. (Arles, October 1888).

(Left below). Paul Cézanne (1839-1906). *La Montagne Sainte-Victoire*. Canvas, 33 × 25⅝ in. (1903-04).

(Below). Paul Cézanne. *Le Tholonet*. Canvas, 40 × 32 in. (1906).

(Right). Chaim Soutine (1894-1943). *Self-Portrait*. Canvas, 21½ × 18 in. (1917).

On the other walls are more Soutines and Modiglianis, a small Manet, and an opalescent Renoir, a Gauguin carving, Lautrec's late oil, *Messaline* (see page 231), and two small Cézanne oils. Then the eyes light on the now well-known van Gogh, *Tarascon Diligence*, once 'lost,' and 'found' by Mr. Pearlman. On the wall facing the desk in this unusual office there are three distinguished Cézanne oil landscapes. The Cézannes are in fact the crown jewels of the collection. Mr. Pearlman's first Cézanne—the watercolour, *Citerne au Parc du Château Noir*—was acquired less than ten years ago. Now there are five oils and ten watercolours, most of them of exceptional quality, and two pencil drawings, three lithographs, and three etchings; a remarkable number, since they were all assembled at a time when Cézannes became increasingly scarce.

On the surface they are quiet pictures, and in their profound subtlety lack the immediately overpowering impact of the blazing van Gogh. Mr. Pearlman glances fondly at the *Tarascon Diligence*, but says: 'I don't think I'd want another van Gogh—assuming a first-rate example turned up—but I can't see six inches of a Cézanne without getting involved and excited . . .'

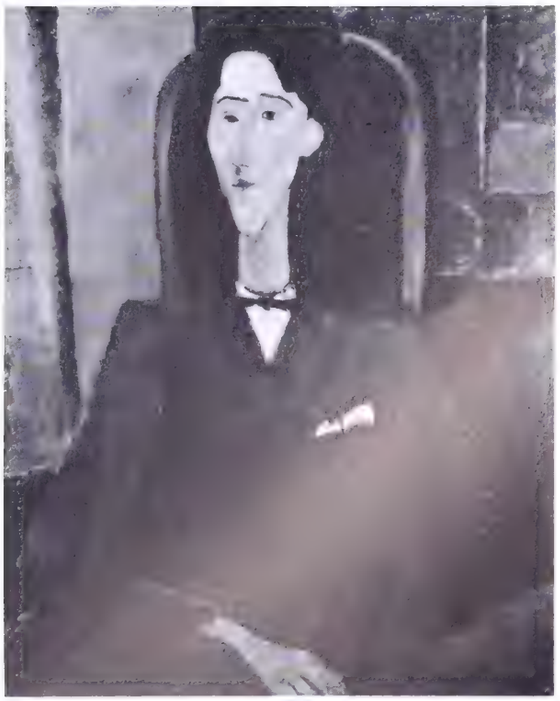
This remark underlines Mr. Pearlman's acute response to the depths and strength of the painter who, more profoundly than any other, founded much of modern art. In essence, Cézanne transformed the casual, soft and impromptu character of impressionism into the architectural, compact order found in a Tintoretto or a Poussin; at the same time intensifying impressionism's fresh, outdoor colour. Cézanne returned painting towards a main highway of strong form and solidity of masses. Other of his contributions to modern art include the audacious liberty to distort in order to organize and weld forms into a rhythmic composition; to make forms in space dynamic, energetic, instinctive with rhythmic motion; and he relegated the subject or objects to subordinate roles in stressing the primacy of the total composition. An apple, a tree, the drape of a sleeve in a Cézanne painting, became incidental to his real subject—the expression of power, grandeur, and force through the elements of colour, form and space.

The most important of Mr. Pearlman's Cézanne oils are the three late landscapes: *Citerne au Parc du Château Noir*, c. 1900; *La Montagne Sainte-Victoire*, 1903-04 (formerly owned by Ambroise Vollard, and later by Sir Victor Schuster); and the superb, partially unfinished, *Le Thelonet*, of 1906, one of the last oils by the master. All demonstrate phases of the brilliant finale of what Cézanne called his 'little sensation'. In the canvas of 1900, forms and planes and strokes of colour are handled with intense compactness. The later *Montagne Sainte-Victoire*, however, advances far more towards an abstract summary of the theme—a breathtaking panoramic space sweeping across to the majestic climax of the master's 'magic mountain'. Then, in the later canvas, the play of colour, plane, and form stresses even more emphatically his final Spartan simplicity. It is the quintessence of Cézanne's lifelong search for powerful organization. Taken together, the trio of landscapes are like a microcosm of Cézanne's key painting concepts. And paintings like these late symphonies may have been in the mind of Rilke, when, a year after the artist's death, the poet aptly described Cézanne's favourite motif as 'the indescribable Mount Sainte-Victoire, with the thousand shadows it held for him . . .' and of the planes which 'strangely enough, he never ceased to speak of in the same terms as Rodin'. They sum up a philosophy of painting, a point of view that Cézanne, during the years of these last canvases, tellingly implied in a letter to Joachim Gasquet. Speaking of the landscapes of Rousseau, Daubigny and Millet, he describes them as by men 'who have not yet discovered that there is more of nature below than above the surface . . .'

After Cézanne, Chaim Soutine, expressionist, dominates the collection. Between the organization of Cézanne and the tossing, sweeping, writhing forms of Soutine there seems to be a wide gap. Cézanne's is poised, classic in its equilibrium; Soutine's, writhing, emotional. But one clue to their partnership on the walls is that both intensify rhythm and both employ deep, juicy colour to express power. Again, in their very divergence, they may mark the poles of Mr. Pearlman's own inner response: from surface restraint to animated, eloquent emotion. Soutine is rather uneven, and it takes a discerning eye to find the finest. Among these is the *Gorge du Loup* of 1922. The late Dr. Albert Barnes, first major collector of Soutines, and the first to write of him perceptively, declared when he saw this canvas in the office, that it was 'good enough to hang with Tintoretto'.

Mr. Pearlman's Soutines also include the gently brushed-in *Choir-Boy* (1925), and the haunted, intense (1929) *Portrait of a Woman*, formerly in the Charles Collingwood Collection. 'Soutine led me to Modigliani,' adds Mr. Pearlman. At least one of his Modiglianis is among that painter's brightest stars, the *Portrait of Jean Cocteau*. Shown seated with a whimsical dignity on the throne-like chair, Cocteau is wittily and incisively interpreted in a composition of glowing colour and arresting design, one of the master portraits of this century.

Balanced amid the inner force of the Cézannes and the tension of the Soutines, hangs the brilliant van Gogh, *The Tarascon Diligence*. Its sharp, bright colour areas foretell a whole new world of colour in later painting. But apart from its importance



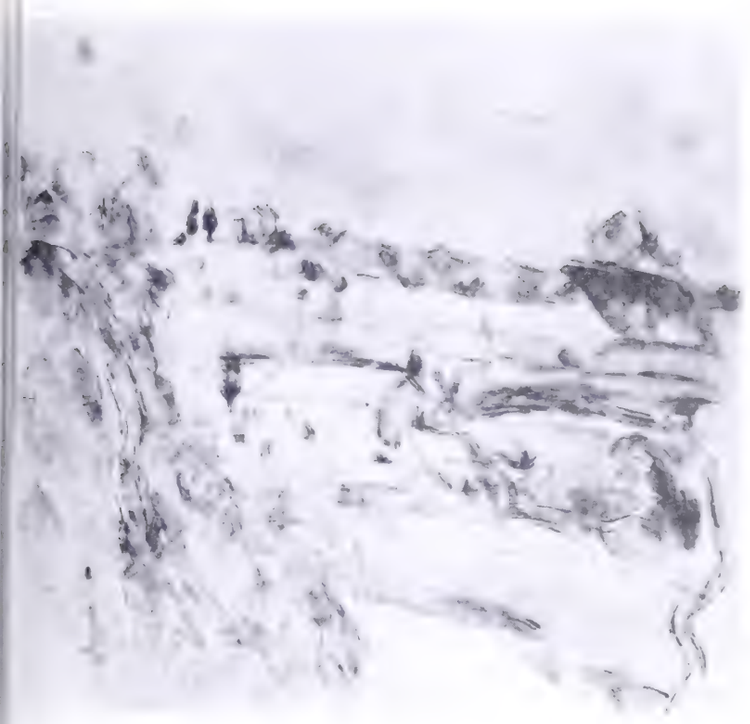
(Facing page l. & r.). Paul Cézanne. *Maison dans la Vallée.* Watercolour, $18\frac{7}{8} \times 24\frac{7}{8}$ in. (1900-04). Paul Cézanne. *Citerne au Parc du Château Noir.* Watercolour, $22\frac{1}{4} \times 17\frac{1}{4}$ in. (1895-1900).

(Top left). Amedeo Modigliani (1884-1920). *Portrait of Jean Cocteau.* Canvas, $39\frac{1}{2} \times 32$ in. (1916-17).

(Top right). Chaim Soutine. *Gorge du Loup.* Canvas, 32×31 in. (1922).

(Above left). Pierre Auguste Renoir (1841-1919). *Nude in Seascape.* Canvas, $8\frac{1}{4} \times 12\frac{1}{2}$ in. (1892).

(Right). Paul Cézanne. *Citerne au Parc du* [illegible] *Noir.* Canvas, $29\frac{1}{4} \times 24$ in. (*c.* 1900).



in sheer painting terms, it possesses the kind of history that all collectors love to delve in and recount. Vincent describes the composition in a letter to Theo: 'Do you remember that wonderful page in Tartarin, the complaint of the old Tarascon Diligence? (In Daudet's novel, of which Vincent was very fond, lion-tamer Tartarin finds an old Tarascon coach in Africa; the coach complains of the shoddy treatment it receives compared to the care given it in Tarascon.) Well, I have just painted that red and green vehicle in the courtyard of the inn, a simple foreground of grey gravel, a very, very simple background too, pink and yellow walls, with windows with green shutters, and a patch of blue sky. The two carriages very brightly coloured, green and red, the wheels—yellow, black, blue and orange. Again a size 30 canvas. The carriages are painted like a Monticelli with spots of thickly laid on paint. You used to have a very fine Claude Monet showing coloured boats on a beach. Well, here they are carriages, but the composition is in the same style.'

Apparently this was one of the thirty paintings that Tanguy—the modest colour-dealer whose shop, year after year, provided the first and only gallery for Cézanne and van Gogh, among others—exhibited in the first van Gogh one-man show, held shortly after the painter's death. From Tanguy, it was acquired by the notable Italian pioneer sculptor, Medardo Rosso, an early admirer of van Gogh. In Medardo's studio, however, the painting provoked so many heated discussions that he put it out of sight. In 1895 he gave it to a Uruguayan painter, Milo Beretta, who studied sculpture with Rosso. The sculptor said: 'Keep it, this painting should go to America, because there one cannot see such things'. This was 1899. Was it, not, therefore, van Gogh's first painting to reach the American continent? On 5th August, 1906, Rosso wrote from the Prevital Hotel, London, to Beretta that a van Gogh was now worth about 20,000 francs (roughly today equivalent to £1500).

In September, 1935, Beretta loaned it to a Montevideo exhibition of privately-owned modern art. There it was reproduced for the first time. Apparently Beretta intended to sell it and apply the proceeds towards providing scholarships to Uruguayan artists for European study. But after his death, his six daughters, impressed with its value and fearful of hanging it in the house, placed it in a bank vault, where it remained, lost to art, for some fifteen years. In the summer of 1950 Mr. Pearlman was approached by a dealer who offered to show him a Pissarro. The Pissarro did not interest him, but there, rolled up on a table in a room in Manhattan, lay the glowing van Gogh canvas.

Lautrec's parody on Puvis de Chavannes reveals a precocious fledgeling. From his maturity comes *Messaline*, one of six Lautrec oils based on Isidore de Larra's opera, and painted only a few months before his death. In this striking canvas, filled with the soft, vivid light of the stage, and contrasts of flat, dramatic greens and reds, a particularly notable effect is achieved by the powerful drawing and design of the Roman soldier at the left.

In contrast to the force and vigour of such painting is a small, shimmering Renoir nude of 1892. 'But Renoir doesn't tempt me', declares Mr. Pearlman. 'I had two fine examples, right on this wall—but they didn't 'live' with me. Nor am I really keen on Degas except for this, my newest acquisition; he is too decorative. I also feel this way about Sisley and Pissarro. Once I owned an 1870 Pissarro and I traded it. I never miss it and I am not sorry it's gone. Again, take the cubists. I can't enjoy their work as much as others do. I lived with three Juan Gris' in my time, for six months. To me they seemed too cold. I didn't get enough out of them. I am a sort of one-track person in my likes in painting.' Musing over his favourites, Mr. Pearlman answers questions frankly: 'No, I never owned a Picasso. I am not sure a Picasso can live on the same wall with a Cézanne—or Vlaminck, Derain, Rouault. I once owned the large 1916-17 Matisse *Bathers by a River*, a very, very important example of twentieth-century painting, as I'm told repeatedly, but my interest in it slackened. Now it is in the Chicago Art Institute and I have Lautrec's *Messaline* in its place. To me, for better or worse, a number of important talents like Utrillo or Chagall seem too decorative.'

Drawings, at present, are all but absent from the collection. There are, in fact only three: an 1870 Cézanne pencil drawing, *Pastorale*, and the 1872-77 pencil sketch by Cézanne, *Aeneas*

(Left above). Wilhelm Lehmbruck (1881-1919). *Weibliche Figur-Torso*. Cast stone, 47 in. high (Paris, 1910).

(Right above). Paul Gauguin (1848-1903). *Négresse de la Martinique*. Painted terracotta, 7¾ in. high (1887).

(Left). Amedeo Modigliani. *Head*. Limestone, 19½ in. high (1914).

Meeting Dido, a supple romantic drawing that reflects Cézanne's yearning for romantic themes. This is supplemented by a Cézanne watercolour version of the same theme, made at about the same time. The third drawing is a large, freely-handled, inscribed Modigliani brush and ink portrait of *Mateo Allegria*.

Increasingly Mr. Pearlman is absorbed by sculpture, and it is sculpture that adds variety and counterpoint to the oils and watercolours. Three are by Jacques Lipchitz: the portrait for which Mr. Pearlman sat nearly thirty times; a dramatic piece with a Baroque swelling of lines, the 1942 *Theseus*; and, the most recent acquisition, a 1914 bronze, *Horse and Acrobat*. There are two rare Gauguins: the small 1887 terra cotta *Négresse de la Martinique*; and the more exotic and more daring, narrow polychrome wood panel (59 ins. long), *Te Fare Amu*. This, presumably, was one of the five panels auctioned at Papeete shortly after the artist's death. The panel was included in the Orangerie Gauguin retrospective in 1949, and in the 1959 Gauguin Exhibition at the Metropolitan Museum. The collection is graced by two pieces by Germany's finest modern sculptor, Wilhelm Lehmbruck: a sensitive (1910) bronze bust of *Frau Anita Lehmbruck*, and the subtly poetic *Woman's Torso* in cast stone. Finally there is also an exotic, stylized limestone head by Modigliani.

In general, the collection eludes typing, and while it 'feels' virtually complete it seems safe to predict that additions will continue to enrich it. For one thing, like all collectors, Mr. Pearlman is possessed by the unflagging fascination of the hunt. Nor will the additions be in the realm of the 'stylish'. Mr. Pearlman trusts a stubborn faith in his own taste and has no interest in assembling an anthology of the standard names of modern art, but only those artists who have a special appeal to his individual taste.

John Raphael Smith

as an interpreter of Reynolds and Romney

By Jeremy Maas

JOHN RAPHAEL SMITH'S pre-eminence in the medium of mezzotint engraving, a field in which England is justly regarded as foremost, is generally agreed. The variety and adaptability of his style was prodigious, except in his later years when an element of coarseness is sometimes discernible. Avoiding the worst faults of his nearest rivals, his style embraced the best qualities of each. Valentine Green's smoothness was well within his compass, yet J. R. Smith was incapable of the occasional flatness of Green's tone surfaces. The dramatic harmonies of Thomas Watson's style, so richly displayed in his *Three Graces decorating a terminal of Hymen* and his *Lady Bamfylde*, though rarely attempted on the grand scale by John Raphael, can be found in passages throughout his work. Yet he rarely lapsed, as Watson often did, into the use of facile devices such as streaks and flashes of light so as to arrest the eye. John Raphael Smith's sense of drama was of an altogether higher order, such as naturally derives from the purest artistry.

The mezzotint is before all else an interpretive print, and as such needs some defence. Reynolds and Romney, whose works inspired the finest mezzotints, born as they were before the paralysing influence of 'Art for Art's sake', regarded the mezzotint as the natural corollary to the oil-portrait. A good mezzotint could fix for all time the full human and artistic meaning of a portrait executed, as often as not, under the exigencies of pure circumstance. The equation of artist and engraver often resulted in the perfect synthesis. This arrangement called for considerable artistic feeling on the part of the engraver. Time and time again one finds mezzotints surpassing their originals—that is, if they still exist—in execution and ultimate effect. The revival of interest in mezzotints, as reflected in current art auction room prices, is merely a re-affirmation of this view. It is impossible to avoid quoting once again Sir Joshua Reynolds' remark on seeing some mezzotints by James McArdell: 'By this man I shall be immortalized'. One would not wish to belittle Romney's high level of achievement had he applied the same remark to John Raphael Smith.

Although he produced barely a dozen plates after Romney, to forty-odd after Reynolds, one still tends to regard John Raphael Smith as the supreme interpreter of Romney. Indeed his mezzotints after this artist are amongst the finest ever engraved in this medium. It is tempting to attribute this partly to an attraction of opposites—on the one hand Romney, famous and fashionable yet shy, withdrawn and detached: on the other, John Raphael Smith, gay, flamboyant and probably licentious, yet almost as famous and fashionable in his own way.

Little is known of J. R. Smith's life; and for what little we do know we are largely indebted to Julia Frankau's colourful biography and catalogue published in 1902 (*John Raphael Smith, His Life and Works* by Julia Frankau. London, 1902). John Raphael was born in Derby in 1752 into an unhappy home where he quickly learnt to enjoy the pleasures of idleness. His brother Thomas Correggio showed early promise as an artist, and it was his parents' ambition that John Raphael should do likewise. After a series of unhappy experiences he was apprenticed to a linendraper by his despairing parents. Dull and listless, and disliking his job but trying his hand at drawing in his spare moments, he struggled on up to the age of fifteen, when he decided to try his luck in London. So in 1767 John Raphael Smith arrived in

1. Mrs. Carnac. After Sir Joshua Reynolds. *British Museum.*

2 (above). Mrs. Carwardine and Child. After George Romney. *Messrs. P. & D. Colnaghi & Co.*, also Nos. 3 & 5.
3 (right above). The Clavering Children. After George Romney.
4 (below). The Gower Family. After George Romney. *Author's Collection.*
5 (right below). Miss Cumberland. After George Romney.

London, still a linen-draper. Nothing is known of the events of the next two years. And then, in 1769, was published his first mezzotint; a portrait of Pascal Paoli. This print, in an age when the likeness of a person of topical note had actual news value, was an instant success. In the same year he married a certain Hannah Croome, who shortly afterwards gave birth to a son. 'Thus in 1769', to quote Julia Frankau, 'John Raphael Smith was a married man, a father, and the author of a single plate'. By the age of twenty he was a father three times over. Before the end of 1772 he had produced scarcely a dozen immature plates, meanwhile earning a few commissions in oils, chalk and crayon. At about this time he opened his own linen shop in Exeter Change, The Strand, where in addition to his normal trade, he found customers for his prints. A chance meeting with Angelica Kauffmann, and the general trend of his interests, decided J. R. Smith to open his own print shop at 4 Exeter Court, Exeter Change. Shortly afterwards, at the age of twenty-three he moved to Bateman's Buildings, Soho. From now on we find references to him by Sheridan, Horne Tooke and Wolcot. By 1775 he was beginning to engrave after Reynolds. Within a year his prints after Reynolds were in full flood.

Amongst these were his *Duke of Devonshire*, a print worked with a rather looser grain than his other prints of this period, and powerful in its simplicity and sincerity. By now Reynolds had had a secure reputation for over twenty years and was about to emerge from his classical style to embark on his dramatic final period. Reynolds' classical manner held no attraction for John Raphael. Nor did the grand manner, as exemplified by the magnificent group *The Family of the Duke of Marlborough*, appeal to his gifts; this group was eventually engraved by Charles Turner, and is one of the largest mezzotints ever engraved.

In the year 1778, when he was twenty-six, J. R. Smith published the first of his few full-length portraits after Reynolds, his incomparable *Mrs. Carnac* (No. 1). The subject of this rare and valuable print (a proof of which long held the record price of £1,218 at the Edgecumbe Sale of 1901) a woman of great beauty was the wife of Major-General Carnac, Commander-in-Chief of the Army in Bengal. She died at the age of twenty-eight, two years after the publication of the print. The well-known original painting hangs in the Wallace Collection. This mezzotint, exquisite in its delicacy, infinitely subtle in tone and graceful in movement, is the quintessence of pure enchantment, surpassing even the powerful *Lady Bamfylde* by Thomas Watson and the lyrical grace of Dickinson's *Viscountess Crosbie*. Two years later John Raphael published the fine *Mrs. Payne Galway and Son*. Here the handling shows the engraver at the opposite range of his style, in fact at his full maturity. As in the best prints of John Jones, the painter's actual brush strokes are reproduced, not with fidelity, but with the utmost felicity. A year later he engraved *Mrs. Carwardine and Child* (No. 2) from Romney's original in Lord Hillingdon's Collection. J. R. Smith adopts a closer grain and suits his style to the more solid treatment of Romney's most Raphaelesque subject. Comparison of these two prints shows the marvellous versatility and good sense of this engraver's style. In 1777 Romney painted *The Clavering Children*, for a fee of 60 guineas. Two years later J. R. Smith translated this picture into the medium of mezzotint (No. 3). Everlasting in its appeal as a child-subject, both sentiment and subject were ideally suited to John Raphael's talents. The grouping and the grace of line are Romney's, but the sensitive handling of the tone-surfaces are the engraver's. It is interesting to note that Master Clavering lived to become High Sheriff of Nottingham, and died as late as 1853.

6. Mrs. Stables and Daughters. After George Romney. ***Messrs. P. & D. Colnaghi & Co.***

On 26th November, 1776, a year after his return from Italy, Romney began sittings for Lady Charlotte Leveson-Gower, one of the children of Earl Gower (later Marquess of Stafford), by his third wife. Successively throughout 1777 sittings continued for Lady Charlotte, then for her sisters, Ladies Georgiana and Susanna and her brother Granville; and finally for Lady Anne, second daughter of Earl Gower by his second wife. The resulting canvas, for which the artist charged 200 guineas and is now in the possession of the Duke of Sutherland, was Romney's masterpiece. On 20th August, 1781, J. R. Smith published his own masterpiece, a mezzotint of *The Gower Family* (No. 4). The print ran to three states and is now very rare. An impression in the first state, from the Mango Collection, sold for £1,102 at Christie's in 1924. Despite Reynolds' attempts to apply the classical ideal to painting, nothing he accomplished in the pursuance of his principles can approach the pure classical grace of this portrait group. John Raphael added considerably in tonal rhythm to Romney's linear rhythm. By scraping on a loosely grained ground, the tonal contrasts in the foliage and in the two figures on the extreme left are greatly enhanced. The tonal dominance of the second figure from the right is accentuated by retaining the same intensity given to it by Romney and by lightening the tone of the rest of the picture. At the hands of Smith's scraper the tonal balance becomes more complex yet more satisfying, while his refinement and lightness of touch lend further delicacy to the graceful original.

J. R. Smith had by now taken on yet another larger premises at 83 Oxford Street. *The Fruit Barrow*, a memorable portrait

7 (above). A Bacchante. After Sir Joshua Reynolds. ***British Museum.***
8 (right). Lieut.-Col. Tarleton. After Sir Joshua Reynolds. ***British Museum.***

group of the Walton family, had already been published. So, also, had the powerful portrait, after Romney, of the Indian Chief *Tayadaneega*, otherwise known as Joseph Brant, who joined the British cause during the American War of Independence. *Miss Cumberland* (No. 5) had also been published in September, 1779, in which J. R. Smith triumphantly exploits Romney's obsession with extravagant head-gear. Ward and Roberts record that Miss Cumberland, daughter of Richard Cumberland the writer, donned an old-fashioned hat to amuse her family, when Romney appeared and insisted on painting her portrait in it then and there. The result recalls a similar but less flamboyant portrait of *Mrs. Musters* mezzotinted by James Walker. One of the first mezzotints to be published from his new address was *The Countess of Warwick* in 1780. Rarely did John Raphael interpret any painter by means of the scraper so beautifully as in this print. In the space of six months, from March to August 1781, when the engraver was twenty-nine, were published no less than three fine portraits after Romney. The first was *Mrs. Stables and daughters* (No. 6), published in March of that year. This print, a first state of which established a record price of £1,417 at the MacGeorge Sale in 1924, is one of the most sympathetic family groups ever engraved. In May followed *Louisa, Lady Stormont*, in which J. R. Smith matches his style to Romney's freest manner. And then on 25th August, only five days after *The Gower Family*, came *Mrs. Robinson* who as 'Perdita' became friendly with the Prince of Wales. This is a rare but deservedly popular mezzotint.

With Romney's first contact with Emma, later Lady Hamilton, in 1781 his powers began to decline, although an occasional work, like his *Sir Christopher and Lady Sykes* (which, alas, was never engraved), may give an echo of his former greatness. On 29th May, 1784, John Raphael published his *Nature*, a portrait of Emma Hart, after Romney. Four months later he published his *A Bacchante* (No. 7), a portrait of the same lady, after Reynolds. Both show the engraver at his best, and a comparison of the two will show how completely he had adapted his style to dissimilar techniques, and caught the spirit of the original. Of the two, the engraving after Reynolds must be preferred.

J. R. Smith had by now almost finished with Romney: he concentrated more on mezzotints after Reynolds, Hoppner and even, later, Lawrence. At least up to the time that Reynolds laid down his brush in 1789, his powers showed no signs of diminishing, in spite of his intemperate habits. Child subjects were given delightful expression in his plates entitled *Lady Catherine Pelham Clinton*, after Reynolds and, two months later, *The Synnot Children*, after Joseph Wright of Derby. In October of the same year (1782) was published his *Lieut.-Col. Tarleton*, after Reynolds (No. 8). This well-known print, a portrait of Bannastre Tarleton, one of the heroes of the American War of Independence, is one of J. R. Smith's masterpieces. The scraper work is as spirited as ever, and the tone balance is wonderfully contrived.

During the same year J. R. Smith scraped two plates after Romney: *Serena*, probably a portrait of Honora Sneyd, and *Mrs. North*. The treatment is free yet smooth and characteristically delicate. Four years later he moved again: this time to 31 King Street, Covent Garden. With one notable exception his best was now behind him. The publishing business flourished and he still took on commissions in pastel, oils and miniature. In 1801 John Raphael published a remarkable portrait of *John Philpot Curran* after Lawrence. In this print his power is quite undimmed. Yet nothing comparable followed. In 1808 he retired to Doncaster, where he died in 1812, at the age of sixty, with his reputation already firmly established.

1. Thirteenth-century Chalice and Paten. From the grave of Bishop Gravesend (d. 1279). *Lincoln Cathedral.*

Lincoln Cathedral Treasury

By Charles Oman

A VISIT to the treasury or diocesan museum has for a long time been one of the attractions provided by many Continental cathedrals, but so far by no English one. Though no cathedral in Britain is rich enough in plate to be able to fill a treasury from its own resources, the position is entirely different if it is allowed to draw upon the plate of the diocese. It has long been notorious that far too much fine plate dating from the second half of the sixteenth to the beginning of the nineteenth century is permanently immured in banks. Sometimes the excuse is profferred that the pieces are inconveniently large or of awkward shape, or else that the church possesses no safe (though archdeacons have been trying to compel their installation for a long time). It is to be hoped that the inauguration at Lincoln of the first English diocesan treasury, due to be opened on May 17th, will do something to dispel this apathy.

Whereas the mediaeval diocese of Lincoln stretched from the Humber to the Thames, the modern one is coterminous with the county. It is rich enough, however, to provide the recruiting area for a really remarkable collection. The experiment has furthermore been made under the happiest auspices. The Dean, the Rt. Rev. Bishop Colin Dunlop, has made available a chapel leading off the nave of the cathedral which for many years has hitherto been used as a lobby for the vergers. Its great architectural interest has been ably exploited by Mr. Louis Osman, R.I.B.A., who has also designed the display cases. The selection of the exhibits has been made by the Rev. Peter Hawker with the advice of the writer. The whole of the cost of installation has been generously met by the Worshipful Company of Goldsmiths.

It is vain to look for very much mediaeval plate, since what has survived the spoliations of the reigns of Henry VIII and Edward VI was ordered to be refashioned early in the reign of Elizabeth I. This instruction appears to have been carried out particularly rigorously in the diocese of Lincoln: so that only three mediaeval patens were found in use when an interest in church plate developed during the last century. However, thanks to the mediaeval custom of placing a chalice and paten in the coffins of bishops, the Treasury is able to show three chalices and patens. They come from the graves of Bishop Grosseteste (d. 1253), Bishop Gravesend (d. 1279) (No. 1), and Bishop Sutton (d. 1299). All are good examples of simple goldsmith's work and the last two are fairly well preserved. Such pieces were not the treasured possessions of the occupants of the graves and it is likely that they may have been well worn before they were stowed away.

In Lincolnshire the conversion of the mediaeval chalices into communion cups was carried out between 1568 and 1570. Much of the work was done by London goldsmiths, but emphasis has been laid in the Treasury upon the work of the little-known local goldsmiths. The chief of these was John Morley of Lincoln whose mark is found on numerous pieces, one of which is lent by the Cathedral (No. 3). An example of the work of Nicholas Tooley of Lincoln, has been lent from Babworth, Nottinghamshire (one of the two pieces from outside the diocese). The cover of the Rowston cup (No. 2) still shows traces of the mediaeval paten's engraving. From Wootton comes the earliest piece of Hall silver, a communion cup and paten-cover by Peter Carlill, dated 1569.

Those who are more familiar with secular silver will be interested to see examples of the church plate made by Anthony Nelme (No. 4), Paul de Lamerie (No. 5) and John Bridge (No. 6), but they will also find some interesting pieces of secular origin, which have been consecrated to church use. A unique covered beaker of 1577 from Honington (No. 7) is designed to look like a nest of beakers—the only surviving Elizabethan nest of beakers is in the Kremlin. Nor are foreign pieces lacking. A tazza embossed with Esther before Ahasuerus (No. 8) bears the Augsburg mark and the maker's mark of Christoph Lencker (d. 1613) (*Rosenberg No. 412*). From Old Woodhall comes an attractively engraved Dutch early seventeenth-century beaker (No. 10), and from Edenham a handsome pair of altar candlesticks of about 1770 with the Augsburg mark (No. 9).

Since one of the aims of the Treasury is to stimulate the interest of parishioners in their possessions, no discouragement will be given to the temporary removal of exhibits for use at festivals and other uses. Similarly the contents of the Treasury is not intended to be static. Fresh exhibits will take the place of ones recalled by their owners. It is hoped that the Lincoln experiment will lead to the establishment of similar treasuries in other cathedrals.

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LINCOLN CATHEDRAL TREASURY

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2. Chalice and Paten-Cover, *c.* 1560. Note the engraving of the mediaeval paten inside the cover. *Rowston Church, Nottinghamshire.* 3. Chalice and Paten-Cover, dated 1569. Mark of John Morley of Lincoln. *Lincoln Cathedral.* 4. Gilt Alms Dish. Mark of Anthony Nelme, London hall-mark for 1690. *Uffington Church, Lincolnshire.* 5. Gilt Chalice. Mark of John Bridge, London hall-mark for 1824. This is a replica of the gold Coronation chalice of Charles II. *Lincoln Cathedral.* 6. Chalice. Mark of Paul de Lamerie, London hall-mark for 1750. *Redbourne Church, Lincolnshire.* 7. Gilt Covered Beaker. Maker's mark W H B with a lion. London hall-mark for 1577. *Honington Church, Lincolnshire.* 8. Gilt Tazza, embossed with Esther before Ahasuerus. Made by Christoph Lencker. Augsburg mark, *c.* 1600. *Appleby Church, Lincolnshire.*

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LINCOLN CATHEDRAL TREASURY

9. Pair of Altar Candlesticks. Augsburg, late eighteenth-century. *Edenham Church, Lincolnshire.* **10. Early seventeenth-century Dutch Beaker.** *Old Woodhall Church, Lincolnshire.* **11. Chalice and Paten-Cover. Maker's mark PB between crescents. London hall-mark for 1653.** *Goltho Church, Lincolnshire.* **12. Flagon. Mark of John Johnson, London hall-mark for 1700.** *Tetford Church, Lincolnshire.*

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Chelsea Porcelain Figures and the Modeller Joseph Willems

By Arthur Lane

THE names of Kaendler and Bustelli are hardly less famous than those of the Meissen and Nymphenburg porcelain factories where they worked as chief-modellers for figures. Both were creative artists of extraordinary gifts. But even Kaendler was to some extent an adapter, a virtuoso in converting other men's engraved designs into porcelain. And this work he shared with a team of subordinate craftsmen. Moulders, 'repairers', kiln-operators, and especially painters all contributed something of their own in the complex sequence of operations whereby the original clay model was translated into a finished porcelain figure. We can understand how, through practice, each factory developed a collective personality, a 'factory style', which supplemented, and sometimes even submerged, the style of the individual modeller. It is equally clear that no factory could develop a figure-style at all without the leadership of a modeller who really understood the peculiar needs of the porcelain material.

None of the early English factories had modellers of such stature as Kaendler or Bustelli. But at Chelsea we can recognise a very distinct factory-style that persisted through all the more important figures and groups of the 'red anchor' and 'gold anchor' periods—roughly from 1752 until the decline set in after 1763. If we discount their scrollwork bases and lavish painted decoration, the gold anchor *Apollo* and *Muses* come very close in style to the red anchor *Gods* and *Goddesses* and large seated figures representing the *Senses* that appeared in the Chelsea Sale Catalogue of 1755. The same facial types, the same grandiose attitudes and open-handed gestures, the same heavy diagonal folds of drapery appear in all.

Can we trace the creation of this Chelsea factory-style to one dominant chief-modeller? Let us forget the doubtful tradition, so dear to some modern writers on ceramics and sculpture, that models were supplied by the sculptor Louis-François Roubiliac.[1] Nicholas Sprimont, co-founder of the Chelsea factory in 1745, had in the previous year stood god-father to Roubiliac's daughter Sophie. But for the first five years, the period of the triangle mark, the factory showed remarkably little interest in making figures, and Roubiliac's help was clearly not called for in the bare half-dozen models known. Only after 1749, when his partner Gouyn retired, did Sprimont seriously embark on figure-production. It is more than likely that the idea was suggested to him by his new patron Sir Everard Fawkener, secretary to the Duke of Cumberland and a man of European experience. In May, 1751, Fawkener arranged for the factory to borrow examples for design from Sir Charles Hanbury Williams' large collection of Meissen porcelain, then stored at Holland House,[2] and an inventory shows that this collection included many figures. Though 'Curious Dresden and Chelsea figures' were advertised in a London sale of December, 1750, it appears that Meissen figures were not commonly to be seen in England until after 1753, when illicit importation grew to such an extent that Sprimont drafted his 'Case of the Undertaker of the Chelsea Manufacture' in protest to the Government.[3] Among the fifty-odd Chelsea 'raised anchor' models of about 1749-52, very few were imitated from Meissen originals, and the same is true of the early Bow figures made about 1750-52. Meissen influence first became abundantly evident in the 'red anchor' Chelsea figures made from about 1753 onwards.

In the crucial 'raised anchor' period, between 1749 and 1752, Sprimont had to improvise and procure most of his figure-models from sources other than Meissen. Chinese blanc-de-chine figures were copied, also the French earthenware *Nurse* by one of the followers of Bernard Palissy. The large busts of George II, of George III as Prince of Wales (1751), and of the Duke of Cumberland were evidently moulded from already-existing bronzes or plaster casts, and not from models especially designed for the factory. But when we find engraved designs being translated into three dimensions as models for porcelain, we can be sure that the factory had engaged a modeller with at least that degree of competence and imagination. Most successful of these adaptations are the 'raised anchor' birds, after the illustrations in George Edwards' *History of Uncommon Birds* (London, 1743-7). But a rare series of large standing human figures is historically more important. First comes a pair of *Turkish Ladies*, in the Lady Ludlow Collection at Luton Hoo (Nos. 1 & 3).[4] Here both modelling and painted decoration are still uncertain and tentative, but the limp, almost boneless anatomy is present in the engravings after Boucher which are here shown to be the sources of the designs (Nos. 2 & 4). These belong to a set of four, signed *F. Boucher inv. F. Ravenet sculp.*, and were presumably engraved by Simon-François Ravenet (*b.* 1706, *d.* 1774) before he settled in England about 1747. To a third subject from the same set (No. 6) our Chelsea modeller has given a far more robust and personal interpretation in the clumsy figure hitherto mistakenly known to English collectors as a 'gardener's companion' (No. 5). Keeping the pose and most details of dress (apart from the hat), even taking a hummock from the bank to support the flower-basket in the correct position, he has completely altered the physical type. At present unidentified is the engraved source of the well-known, one might almost say

[1] 'A year or so later (i.e., after 1748) Roubiliac was employed for a short period as a modeller at the Chelsea china factory.' (R. Gunnis, *Dictionary of British sculptors*, London, 1953.) There is no documentary evidence whatever for this statement, nor is it convincingly borne out by the style of any of the Chelsea porcelain figures.

[2] Earl of Ilchester, A notable service of Meissen porcelain, *Burlington Magazine* LV, 1929, p. 188.

[3] Ll. Jewitt, *The Ceramic Art of Great Britain*, London, 1878, Vol. II, p. 171.

[4] Mr. Alexander Lewis has very kindly allowed me to use his photographs.

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1. Turkish lady. Raised anchor mark, about 1749-50. Ht. about 9 in. *Lady Ludlow Collection, Luton Hoo.*

2. 'Femme du Levant'. By S-F. Ravenet, after Boucher. *Victoria and Albert Museum.*

3. Turkish lady, a pair with No. 1.

4. 'Dame de Constantinople'. By Ravenet, after Boucher. *Victoria and Albert Museum.*

5. Girl with flowers. Raised anchor mark, about 1750. Ht. 8½ in. *Former Bellamy Gardner and Gelston Collections.*

6. 'Fille de St. Jean de Patmos, Isle de l'Archipel'. By Ravenet after Boucher. *Victoria and Albert Museum.*

7. Isabella. Raised anchor mark, about 1750. Ht. 9½ in. *Glasgow Museum and Art Gallery.*

8. 'Matron of Orleans'. Woodcut in C. Vecellio, 'Degli Habiti etc.', Venice, 1590.

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notorious, figure of *Dr. Baloardo* from the Italian Comedy,[5] who strides forward, enveloped in his black cloak, with a letter in his belt inscribed *Memoire Disabella* 1750—presumably the date of the model. The timid flower-painting on the bevelled square base resembles that on the bases of the *Turkish Ladies*, but the modelling is more assured. Finer still is the majestic lady who passes for *Isabella* herself (No. 7)—though in the sixteenth-century Venetian book on costume, from which she is taken, she is described as a 'Noble French Matron of Orleans'! (No. 8).[6] A less successful figure of a *rose-seller* in sixteenth-century dress (No. 9) appears to be an adaptation, with the pose in reverse, from another woodcut in the same book, by Cesare Vecellio (No. 10).[7] Two highly impressive groups of *Chinese ladies* and children (No. 11)[8] are, however, taken from contemporary engravings by J. J. Balechou and Aveline after Boucher. In this remarkable sequence of large figures, which must all be the work of one gifted modeller between 1749 and 1752, we have the genesis of the Chelsea factory-style. It leads on through the unmarked figure of *Winter*,[9] and of *Aesop*,[10] to the 'red anchor' standing *Gods* and seated *Senses* listed in the Chelsea Sale Catalogue of 1755.

[5] G. Savage, *18th-century English porcelain*, London, 1952, Pl. 10 (Katz Collection). The authenticity of other examples of this figure, including the one now at Luton Hoo, has been questioned. Bellamy Gardner illustrates the figure, with an engraving taken from M. Sand's *Masques et Bouffons*, Paris, 1860, Vol. 2, p. 27; but this engraving is not certainly the source (B. Gardner, 'Chelsea figures from the Italian Comedy', *Apollo* XXIX, 1939, p. 338, Figs. II and IV).

[6] Cesare Vecellio, *Degli Habiti Antichi e Moderni di tutto il Mondo*, Venice, 1590. Bellamy Gardner, *loc. cit.*, Fig. I, mistakenly attempts to identify her with a woodcut in the so-called 'Recueil Fossard' at Stockholm—a collection of sixteenth-century illustrations of the Italian Comedy (Edited by A. Beijer, Paris, 1928).

[7] Page 192, 'Donzelle contadine di Parma'. Bellamy Gardner, 'Chelsea porcelain rarities', *Connoisseur* CX, 1942, p. 126, is surely incorrect in suggesting that the rose-seller was based on engravings in Pierce Tempest's *Cryes of London* (1688 and 1711); the style of dress is quite different.

[8] Bellamy Gardner, 'An early Chelsea group with the raised anchor', *Apollo* XXIX, 1939, pp. 32-4, illustrates coloured examples of both groups, with the original engravings. The white example here shown (Katz Collection) is from a photograph kindly lent by Mr. Alexander Lewis.

[9] W. King, *Chelsea porcelain*, Pl. 16.

[10] Savage, *op. cit.*, Pl. 15b; Bellamy Gardner in *English Porcelain Circle Transactions* IV, 1932, p. 17.

Who was this modeller? Only one Chelsea modeller is known to us by name—Joseph Willems—who was discussed by the late Major Tapp in an article published in 1938.[11] Willems was born in Brussels about 1715 and married Marie Joseph Lahaize at Tournay in 1739. Hitherto the earliest evidence of his presence in England, and of his connection with Chelsea, has been the mention in the Chelsea rate-books of 'Mr Williams or Mr Sprimont' as tenants of a house during the period 1755-58. From 1760 till 1766 'Mr Williams' exhibited models at the annual exhibitions held by the Society of Artists of Great Britain, and in 1763 *Mortimer's Universal Director* contained the notice: 'Willems, Joseph, Modeller, at the Brussels Coffee House, Chelsea; this artist teaches Drawing, Modelling, and has modelled for the Chelsea China Manufactory for many years'.[12] Apparently the factory, then becoming less active owing to Sprimont's illness, no longer offered him full-time employment. Soon after February, 1766, he departed for Tournay, following an invitation by Joseph Peterinck, director of the Tournay porcelain factory. There he died only a few months later, on 1st November, 1766. A first inventory of his effects included '27 groupes de differents grandeurs', which in a later inventory of March, 1767, appear as 'plusieurs grouppes de ronde bosse de terre cuite et colorées en blanc de sa composition, et par lui modelées', these being individually described.

The lists of Willems' exhibits at the Society of Artists of Great Britain between 1760 and 1766, and of terracottas left by him at his death in Tournay in 1766, include several models that might correspond with surviving Chelsea porcelain examples. At Tournay there was the rare subject, the 'Roman Charity'; a 'figure

[11] W. H. Tapp, Joseph Willems, china modeller, died 1766, *Connoisseur* CI, 1938, p. 176.

[12] The *London Chronicle* for July 24-27, 1764, reported: 'Yesterday died at Chelsea, Mrs. Mary Williams, wife of Mr. Williams, Modeller at the Chelsea Manufactory'. This notice, shown me by Mr. Alan Green, is here quoted for the first time. The *Chiswick Times*, 25th July, 1769, reports the death of 'Mrs. Mary Williams, widow of Mr. Williams, for a long time Modeller at the Chelsea Manufactory' (quoted by Major Tapp). Evidently Willems had lost no time in remarrying.

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resting on a globe with a crown of stars on its head, representing Astronomy' (i.e., the Muse Urania); a Virgin and Child; a 'group of the Virgin and our Saviour deposed from the Cross, with a worshipper'; a pastoral subject; and infants playing. The Society of Artists exhibits further included a Leda and the Muse Clio. There is thus a prima facie case that models by Willems lie behind the gold anchor Muses and the Roman Charity and Deposition groups, perhaps also the red anchor Leda; and it can hardly be a coincidence that a Deposition in Tournay biscuit porcelain repeats the Chelsea model with only slight variations. It was presumably modelled by Willems, or under his supervision, during his few months of work at Tournay in 1766. The 1767 Tournay inventory of Willems' effects has been published verbatim by Soil de Moriamé,[13] and better repays study than the not always accurate excerpts quoted by Major Tapp. Particularly interesting is the large collection of French and other engravings representing 'poetic' (i.e., allegorical or mythological), Biblical, pastoral and 'grotesque' subjects and 'badinages'; and the numerous drawings in black, red, and Indian ink wash, these including 48 pen-drawings of the 'cris de Paris'. If these last were correctly described, and not Bouchardon's original set of engravings of the subject, they may have included Willems' designs for the red anchor *Carpenter* and other street criers. In fact, the terracotta models combined with the graphic material suggest that Willems was interested in the whole range of subjects covered by Chelsea figures of the red anchor and gold anchor periods. They are precisely the equipment we should expect the chief modeller and designer at a porcelain factory to possess; and it appears that Willems took it all with him when he left Chelsea.

Hitherto we have not been able to confirm Willems' presence in England, or at Chelsea, before 1755. But an important document has now come to light in the form of two terracotta figures painted in unfired oil colours, which were recently presented to the Ashmolean Museum by Mr. Cyril da Costa Andrade (Nos. 12-14).[14] Both have the incised signature *Willems* and the date 1749 on the base. We cannot say for certain whether the artist made them here, or brought them with him ready-made from abroad. But we may presume that Willems must by then have reached England, and been available for employment by his fellow-countryman Sprimont at the very moment when the Chelsea factory embarked on its new programme of making figures. The subjects of the terracottas, a young man and woman in contemporary dress, dancing, are such as would be very appropriate for porcelain, and the 'raised anchor' figures already discussed are on the same large scale. A suggestion that they represent an actor and actress seems unlikely; they appear rather to be original studies from life, and thus invaluable documents for Willems' personal style when he was not copying engravings. Porcelain versions of these actual figures are unknown, but certain Chelsea 'red anchor' figures come very close in attitude, and the facial types recur in Chelsea figures of all dates.

The bodies are heavily built, with disproportionately short legs, and convey little of the intended sense of movement because the modeller has not curved the spine or tilted shoulders and hips to compensate for the weight being carried on one leg. This is particularly noticeable in the straight up-and-down stance of the man. The heads are large and broad, with eyes wide apart, arched brows, and full cheeks curving down to a point at the chin. The lips are parted in a vague smile. In profile, brow and chin recede somewhat, the noses are slightly retroussé, and there is a strong

[13] E. J. Soil de Moriamé, *Les porcelaines de Tournay*, Tournai, 1910, pp. 94-6.

[14] From the Fred Skull Collection, High Wycombe; Christie's Sale Catalogue, April 23-24, 1952, Lot 78. I gratefully acknowledge permission from the authorities of the Ashmolean Museum to publish their photographs, and would like to thank Mr. Gerald Taylor for further help and information.

9. Rose seller. Raised anchor mark, about 1749-50. Ht. 10½ in. *S. Katz Collection.*

10. 'Peasant girl of Parma.' Woodcut in C. Vecellio, 'Degli Habiti etc.'

11. Chinese group, after Boucher. Raised anchor mark, about 1751-2. Ht. 9¼ in. *S. Katz Collection.*

12. Painted terracotta dancers. Signed 'Willems 1749.' Ht. 12 in. *Ashmolean Museum.*

13 and 14. As in No. 12.

15. 'Maypole group.' Red anchor mark, about 1752-55. Ht. 14 in. *Fitzwilliam Museum.*

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16. 'Teniers' dancer. Red anchor mark, about 1752-55. Ht. $7\frac{3}{4}$ in. *Fitzwilliam Museum.*

17. Wax record model from the former Chelsea factory, about 1752-55. Ht. $4\frac{1}{2}$ in. *Victoria and Albert Museum.*

18. Cane-handle, about 1750. Ht. 3 in. *Victoria and Albert Museum.*

19. Apollo. Red anchor mark, about 1754-55. Ht. 11 in. *Fitzwilliam Museum.*

20. Nun. Red anchor mark, about 1752-55. Ht. $6\frac{1}{4}$ in. *Cecil Higgins Museum, Bedford.*

21. 'Noble Canoness of Cologne, St. Maria im Capitol.' From D. Steudner, 'Kurze und gründliche Histori etc.', Augsburg, 1693.

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suggestion of double chin. The heads are turned and tilted slightly up or down, but this movement is partly obscured by the shortness and thickness of the necks. Nor is there much rhythm in the thick, blanket-like folds of the drapery. The bases are simple low rectangles trimmed at the corners.

The dancing attitude of the man recurs in two figures of the famous red anchor 'Maypole group' (No. 15), in a dancing peasant after Teniers (No. 16), and in a group of two Dutch dancers (Willems' uncertain grasp of movement appears the more strongly if this last group is compared with the close Chelsea copy of the admirable Meissen Dutch dancer group illustrated beside it in Miss Yvonne Hackenbroch's Catalogue of the Untermyer Collection).[15] We may also compare for pose the short-necked Dutch peasant in a contemporary wax model cast from the Chelsea moulds for record purposes (No. 17). This model, of which no porcelain example has yet been found, was among the equipment of the former Chelsea factory discovered at Messrs. Copeland's in 1924.[16] The faces of the terracottas are so typically 'Chelsea' that only a few significant parallels need here be quoted. First, the raised anchor cane-handle of about 1750 in the form of a *woman's head* (No. 18). From the red anchor period, about 1752-55, we have the large standing *Apollo* in Cambridge (No. 19), and the delightful little figure in the Cecil Higgins Museum, Bedford, which has hitherto been interpreted as an actress in the disguise of a *Nun* (No. 20). We can now show that she is yet another example of Willems' habit of seeking his subjects in old-fashioned books. She is taken from the engraving of 'A noble Canoness of Cologne, St. Maria im Capitol', in Daniel Steudner's *Kurze und gründliche Histori von dem Anfang und Ursprung Gott-gewehten Orden aller Kloster-Jungfrauen* ('Brief and thorough History of the beginning and institution of the Religious Orders of Nuns'), Augsburg, 1693 (No. 21). Among many gold anchor models made after 1758, perhaps the group of *Una and the Lion* (No. 22) offers the most striking parallel to the signed terracottas of 1749. We may compare her profile with that of the dancer (No. 12), and also note the shortness of the legs. It is, as we should expect, in the early raised anchor models that we find the greatest unevenness of style (Nos. 1 to 11). Here Willems was still contending with the technical problems of the unfamiliar porcelain medium, and also in some cases, notably the *Turkish ladies*, too subservient to his engraved sources. With the *Isabella* (No. 7) he can be said to have established his norm. In the Chinese group (No. 11) he rose far above it.

We may conclude that Willems joined the Chelsea modellers' workshop in 1749 or 1750, and presided there until his departure for Tournay in 1766. In the course of those eighteen years the factory may have produced some 250 or more different models. Many of these are unusually large and ambitious for porcelain; they have a heavy-handed dignity, a leaning to the grandiose, that reveals Willems' personal temperament. His revival of seventeenth-century themes, such as the *Roman Charity* (after Rubens), the *Deposition* (after Van Dyck) and the *Liberality and Modesty*[17] (from Sir Robert Strange's engraving of 1755 after Guido Reni) suggests that he felt more attuned to the Baroque than to the contemporary Rococo. In the 'red anchor' period Chelsea captured some of the infectious gaiety and movement of the Meissen figures then fashionable, but the 'Maypole group' and Teniers figures sprang from Willems' more plodding Flemish mind. He cannot have been the only modeller at Chelsea. Obviously the 'toys' and some of the small 'family-groups' suggest a nimbler hand. And of course Sprimont himself must have imposed his own taste on the subsidiary detail that so profoundly modified the general appearance of the figures—the Rococo scrollwork and leafy bocages of the gold anchor period, and above all the painted decoration, which underwent such marked changes of style. But if we look past the embellishments provided by the painters and 'repairers' to the forms themselves, we find a surprisingly consistent 'factory style' of modelling from the raised anchor period onwards. This Chelsea style, already suggested in the signed terracotta figures of 1749, was Willems' own creation.

22. Una and the Lion. Gold anchor period, about 1760. Ht. 26 in. ***Boston, Museum of Fine Arts.***

[15] Y. Hackenbroch, *Chelsea and other English porcelain . . . in the Irwin Untermyer Collection*, London, 1957, Pl. 32, Fig. 37.

[16] The wax figure was given to the Victoria and Albert Museum by Mr. Alexander Lewis, No. C.315—1951. See also Frank Stoner, 'Chelsea moulds: an important discovery', *Connoisseur* LXIX, 1924, pp. 3-10.

[17] F. Severne Mackenna, *Chelsea porcelain: the gold anchor wares*, F. Lewis, Leigh-on-Sea, 1952, Fig. 91.

1. The east quadrant of Park Crescent, London, the coupled Ionic columns of which support a broad terrace at first-floor level. The obtrusive additions on the sky-line are of late nineteenth-century date.

Brief Renaissance in a Nash House

By Terence Davis

Terence Davis, whose book The Architecture of John Nash, *is being published this month (The Studio, 50s.) here describes a converted flat in a Nash house which, since the article was planned, has been scheduled for demolition.—Editor.*

PARK CRESCENT, Regent's Park, London, described by Sir John Summerson as 'superb architecture . . . the perfect transition from town to park scenery', has always been ill-fated. Originally planned as a vast circus, it would have been the largest circle of buildings in Europe, but this scheme was abandoned in favour of the great crescent we see today, with its Ionic colonnades embracing the greenery of Regent's Park to the north. The Crescent was designed by John Nash and built between 1812 and 1822, but part of the east quadrant (No. 1) collapsed during construction in 1820. No. 2 shows a contemporary watercolour drawing made shortly after the collapse. This disaster was prophetic of the destruction of eight houses in the west quadrant during the Second World War: and if one stands today in the bombed site looking west, the scene much resembles that in the drawing of 1820. Now the final blow to the west quadrant has been struck and all the remaining houses will be demolished to make way for a block of offices and flats. This plan is presumably based on the idea that the importance of Nash's masterpiece lies solely in the façade (which is to be reproduced) and ignores altogether the fact that the interiors of these houses contain many splendid features of the period. Curved, stone cantilevered staircases, with excellent cast-iron balusters and fine mahogany rails are lit by oval domes; and the main rooms, containing good chimneypieces and cornices, are also of elegant proportions. Although the houses are too large and impractical for single occupation they are distinguished examples of spacious domestic architecture and could well be converted into self-contained flats admirably suitable for modern living.

Before the decision to demolish these houses was announced, I was asked by Mr. Peter Hart to advise on the conversion and decoration of his first-floor flat in the Crescent. The floor originally consisted of a great drawing room and small anteroom and had been superficially converted some forty years ago. Most of the old conversion was swept away and a new plan made out of the original rooms. This provided one large living room formed out of the front part of the original drawing room leading on to a broad stone terrace overlooking the Park, a small study (the original ante-room), large bedroom, entrance hall, kitchen and bathroom. All the period features—chimney-pieces, cornices and architraves—were preserved and exploited in the decoration schemes and the bathroom and kitchen were planned to high modern standards (Nos. 9 & 10).

The decoration of the new living room (Nos. 3, 4 & 5) was kept plain and uncluttered in order to retain the feeling of space. Mr. Hart's furniture of several periods is much enhanced by this background. A fitted carpet, the colour of the living room walls, is used throughout the flat and colour schemes for each room were chosen to contrast or blend accordingly. The anteroom, for instance, adjoining the living room, shares this carpet, but both rooms have walls of contrasting colours (No. 5).

The entrance hall (No. 6), also used for dining and once part of the original drawing room, has one wall completely covered with squares of looking-glass, providing interest to a room without direct natural light. The bedroom (No. 8) was given a false ceiling in order to improve the proportions of this part of the conversion, which incorporates a conservatory added to the house in the late nineteenth century.

Few London apartments have such qualities of spaciousness, atmosphere and comfort contrived out of pre-determined space. The tide of commercial interests, however, does not allow for such sympathetic treatment of an old house. This example, in fact, represents the very last private attempt in Nash's crescent to combine nineteenth-century elegance with the needs of today.

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2. From a contemporary watercolour drawing in the Crace Collection, British Museum: the collapse of the east quadrant in 1820. Backs of houses on the east side of Portland Place can be seen at left. **3.** An original white statuary marble chimneypiece was retained in the living room. Colour guide: walls and bed of the ceiling, light navy blue; the carpet, which runs throughout the flat, of similar colour; sofa covered with terracotta satin matching the curtains. **4.** The living room is entered by double glazed doors. The architrave was brought from another part of the house. **5.** The living room walls contrast with the terracotta walls of the study beyond. The handsome pediment is painted white and the door has been stripped to its original pine surface. An eighteenth-century Italian stone figure hangs on the wall above a commode, a Rodin bronze stands on the chimneypiece.

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6. Entrance hall and dining room are one room, and the main staircase of the house can be seen reflected in a special glass, devised by P. H. Williams of Apex Glass. The walls are terracotta coloured, the woodwork white. **7.** Two walls of the study are covered with adjustable bookshelves, the interiors painted to match the walls, the edges white to match the cornice and woodwork. **8.** The bedroom, formed out of part of the original drawing room, with bathroom (No. 9) leading off. The walls are a lighter version of the carpet, the curtains and covers in yellow corded velvet. Concealed lighting above a false ceiling illuminates the curtains at night. **9.** A glass wall in the bathroom gives light to the kitchen beyond. **10.** The kitchen, leading off the entrance hall, is decorated in a scheme of pale blue, white and terracotta.

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Picasso: His Blue Period

ANDRÉ SALMON, the French writer and art critic, once wrote: 'Picasso is alone between heaven and earth. Behind come those who follow the road traced by his footsteps, and preceeding him goes the man that he was'. Salmon refers thus to the Picasso of 1900, the Picasso with whom we shall now deal, the child prodigy of our century who, at the time that he was performing these prodigies, worked his way unknown and undiscovered, trying to sell his drawings and pastels for the few pesetas that would help him in his ambition to travel and open up new horizons.

Picasso was born in 1881, the son of a professor of drawing, to whom the appointment at the Barcelona Academy in 1895, when Picasso was fourteen years old, was an enormous advancement. It was here that Picasso grew up, developing his innate talent for drawing and painting; though no sooner had he started studying than his teachers realised that he was far beyond their own knowledge. Picasso realised this very clearly, too, and did not restrain his acid criticism of such teachers (as is shown in the letter he wrote at the age of sixteen from Madrid to his friend Bar). Already he was showing a deep understanding and knowledge of painting, and his judgement was quick and sure.

At this time, according to a friend of his who is still living in Barcelona and with whom I have had the opportunity of talking, Picasso joined a group of young artists who had a studio in the Calle de Tres Llits, which, it appears, was at the same time the work-room of a corset shop belonging to the father of the young sculptor Cardona. In this studio the group used to gather for their daily 'tertulia', and sometimes for musical evenings, probably inviting some guitarist to play flamenco. Yet what is important is that the walls of this studio were painted blue, and, according to the friend of young Picasso, the colour of these walls was the subconscious cause that led Picasso to his preference for that basic colour forming the main harmony in his compositions. These were to be known to the collectors of later years as his famous 'blue period'.

He went to Madrid, and on his return to Barcelona he entered a competition in which the competitors were given five days to complete their work. Picasso finished his the same day and took first prize. Already he was showing the dynamic temperament that still characterises him today.

In 1901 he went to Paris on his first explorative trip. This did not last very long, but it was his first contact, and on his return to Barcelona he produced a series of pastels in which the influence of Toulouse-Lautrec is evident.

Then off again to Paris the next year with his friend Sebastian Junyer Vidal, who was to be his boon companion for many years to come. For this trip, like the previous one, his only capital was his humour, his youth, his unfailing hope of success and his boundless self-confidence. A collection of drawings still in the possession of Sebastian Junyer depict their arrival in Paris: Picasso with his beret and a pipe, in a 3rd class compartment on a winter's day, all bundled up in his coat and carrying a bag and his painting materials. One of these drawings shows the dream of the young artists arriving in the foreign capital and going to the famous dealer he calls 'Duran Rouel', who is seen handing Sebastian a big bag full of money. Little did he know then how big this bag was going to be in the distant years. Again, this stay in Paris was not to last very long, as Durand Ruel did not come up to expectations, and there was no money. But one important event was that he made his first contact with Ambroise Vollard, who gave Picasso his first exhibition in Paris in 1901. This was a joint exhibition with F. Iturrino, who was featured first on the invitation card, probably being considered a better painter than Picasso. Who today has ever heard the name of Iturrino? Unquestionably his first exhibition made a terrific impact on the very few who understood him, as is shown by an article in the *Gazette des Arts* by Felicien Fagus, the latter literally compared Picasso to the greatest painters of that day, and referred to the personality and impetuous spontaneity of this youth; though Fagus never even saw Picasso, and in this article he describes him as 'said to be 20 years old'.

Was Picasso to remain with his bullfights, nudes and scenes of his native land or was he to melt into the atmosphere of Paris?

'The Snobs'. Ink and coloured crayon drawing on card, 5¼ × 3½ in., signed upper right. Collection: Junyer Vidal.

'Junyer and Picasso in a Tavern'. Pastel, 10 × 13 in., signed lower left. Drawn in Barcelona in 1903. Illustrated: *Pelice* (No. 179).

Picasso's brain did not become stagnant. He studied and learned and was lucky in his contacts: he met Gustave Coquiot, Guillaume Apollinaire and Max Jacob, who was to become a lifelong friend. He met Berthe Weil, who helped so many of the unknown and promising artists who were later to be the great names of the School of Paris. And he visited museums and saw the paintings of the Impressionists. But to his fertile brain what he saw did not greatly influence his style. He looked at them in the same way as he did the pictures by Velasquez and Goya in the Prado. He admired them objectively. Influences were seldom strong enough to show in his painting: that of Toulouse-Lautrec was slight and short-lived, and only Nonell in Barcelona seems to have made a lasting impression on him.

Back in Barcelona from 1901-1905, his 'blue period' developed and took an amplitude that even today few people really know. Picasso, the humanist, was only interested in people, things, and movement from 1900 until much later. Why is it that he never painted landscapes, flowers or still-lifes? The static does not agree with his temperament: he must see things living. He must pick out things in action, paint straightforward portraits like those of Celestina, and so many of his friends, particularly Sebastian. There are cruel character portraits such as *La Nana*, or paintings of the miserable types that he encountered where the pathos, fortitude and suffering are so evident and are brought home so vividly that one flinches when looking at, for example, *The Guitar Player, The Old Beggar with the Boy, Mother and Child, or Woman Ironing*.

This was the period of his friendship with Pedro Romeu, reunions at the Quat'Gats, the cenacle of the Barcelona intellectuals. When they were not having a riotous time they were discussing art, artists, writers, and the musicians of their day. There was Mir, Casagenas, Miguel Utrillo (who later adopted Suzanne Valadon's son out of sheer compassion and Spanish gallantry), Dr. Reventos, and many others of the Catalaniste group. All had ideas far too advanced for the Spain of those days. It was at this time that Picasso used to go every afternoon for the eternal tertulia to the shop belonging to Sebastian Junyer's father, who sold lace, threads, reels of cotton, and, as he put on the cards he had printed for advertisement, 'articles of the best British quality'. These cards were only printed on one side, and almost every day Picasso would draw and colour some of the types that he knew, liked or hated, on the blank side: Sebastian, himself, caricatures of his friends, snobs dressed up for the theatre, poor beggars, bullfighters, or scenes in the closed houses where all of them were regular visitors. These cards were for some unknown reason collected and religiously conserved by Sebastian. They form part of the collection now being shown in the O'Hana Gallery, London. Many people, among them some of his most prominent admirers, consider Picasso's early work to be the best of his whole life.

Immediately after this the 'blue' period faded and the 'pink' one took its place. Picasso left Barcelona and decided to settle definitely in Paris, where the era of the Bateau Lavoir, Les Demoiselles d'Avignon and the beginning of cubism commenced.
—Jacques O'Hana.

AT THE O'HANA GALLERY

(Above). *Portrait of Picasso's sister Lola.* Pastel, 17½ × 12 inches, signed upper left. Drawn in Barcelona, before 1900, and authenticated by the artist. (Right). *Beggar and Child*, Pastel, 13½ × 10½ inches.

Flower and Still Life Paintings of Four Centuries at the Hallsborough Gallery

AT a time when the Musée des Beaux-Arts in Gand are having their international exhibition of 'Fleurs et Jardins dans l'Art Flamand' it is a happy coincidence that the Hallsborough Gallery have decided to devote their Annual Exhibition to 'Flower and Still Life Paintings of Four Centuries' where British connoisseurs and those who are so devoted to flowers and their gardens, can see delightful and rare examples of great beauty.

Somewhere at the very beginning of the seventeenth century Ambrosius Bosschaert painted an exquisite little panel with four striped tulips in an unpretentious glass jar, standing on a plain slab enlivened with a realistic fly and a tiny spray of forget-me-nots on which crawls a butterfly, clearly recognisable even today as *maculinea arion*. Meanwhile, that indefatigable creature, 'Velvet' Brueghel, who had in earlier years put literally thousands of blossoms as borders to Rubens' works, filled a panel with a glorious medley of spring and summer blossoms; and away in Frankfurt Peter Binoit, an artist of whom we know all too little except that he was a wonderful flower painter, built up a mixed bunch where tulips, roses, lilies of the valley and tiger lilies, cornflower and jasmine create a harmony of lovely hues. Today we are so familiar with these exquisite creations of seventeenth-century art that, as we look at them in this delightful exhibition, we do not pause to wonder what motivated the arts around that time to isolate these flowers and creatures as themes in themselves. Beauty? Scientific interest? Curiosity? It may be that the prompting was a union of all these.

As the religious motive waned, men's eyes turned to earth and the things of earth. One of the most excellent paintings in the Hallsborough Exhibition is an early *Still Life* by Osias Beert, who died in 1624. Granted there are impressively splendid silver-gilt, silver, and crystal pieces of tableware, and the motive may have been to record these wealth-revealing possessions—but the artichokes, the bread, the shrimps? Were they put there to justify the portrayal of this sumptuous breakfast piece? Or for the sake of colour and tone in this naive, because early, composition? The tantalizing problems, alike of art and of life in Western Europe at that period cannot be discussed here. One thing we know with certainty: once the barrier was down, the artists never ceased to exploit the aesthetic possibilities of both the flower-pieces and of still life. For century after century, as this exhibition reveals, great art was created on such themes.

In the seventeenth century it swept to a splendid climax in the Netherlands. Here is Mignon with a thrilling *Flower Piece* and Van Kessel with two tiny gems. Here is Jan Davidsz de Heem's glorious *Still Life with Silver Vessels and Velvet Drapes*, perfect both in composition and execution, or the superb Van Beyeren *Still Life with Goblet and Flask* (and, since it is van Beyeren, with so much else that is rich and rare). Then, as the century turns, Rachel Ruysch, that brilliant woman artist with a lovely work, the *Bowl of Flowers*, recorded and reproduced in Colonel Grant's book on her. Of women artists, too, the *Bowl of Peaches on a Wooden Box* makes us want to know more of Louise Moillon whose signature it bears, although she is already the subject of scholarly research.

In that eighteenth century to which Rachel Ruysch has brought us, perhaps the finest of all the still life work in the exhibition belongs to Chardin's *Still Life with Cauldron, Pitcher and a Bundle of Onions with a Piece of Liver* which is illustrated on our front cover. This masterpiece, which comes from the famous Laperlier Sale, is a symphony in simplicity and strength. No need by this time to search for motive other than the glory of painting; so with the nineteenth century, conspicuous for an important Delacroix and two most splendid Fantin-Latours, one *Still Life with a Pot of Azaleas* and one lovely *Mixed Spring Flowers*. Yet there is still one more; for Van Gogh, that passionate painter of flowers, is here with one of his works painted during the Nuenen period, his fascinating *Bouquet of Flowers*.

We end practically with our time and one of the daintiest, yet most exciting, works in the exhibition: a charming evocation of flowers which Vuillard painted on silk tissue on the back of a screen. A lovely thing and the fitting ending in pure beauty to an exhibition which spans the centuries with these and a number of other fine studies of flowers and of still life. It was an excellent idea for Messrs. Hallsborough to vary their usual general exhibition with this on a particular theme, and none could have been better than the one chosen. The exhibition, which was opened by Miss Anna Neagle in aid of the Imperial Cancer Research Fund, will remain open until June 17th, which should also delight visitors to the Chelsea Flower Show.

Osias Beert. Still Life with Artichokes and Shrimps, panel, 19¾ × 26¼ inches.

Books Reviewed

ENGLISH POLITICAL CARICATURE. A Study of Opinion and Propaganda: By M. Dorothy George. (Clarendon Press: Oxford University Press. Two Volumes, 70s. net each volume.)

THE history of political caricature in England has hitherto been almost neglected—as indeed has caricature in the wider sense—and this is surprising in view of the obvious importance of the subject; and the more so because it is a form which in different varieties has been so consistently exploited that at its meridian it came to be regarded as distinctively English.

Dr. Dorothy George has long quarried most assiduously in this extensive mine—the simile is permissible, for much of the material takes a lot of digging out—and no one else has staked out an even remotely comparable claim. Here at a bound, so to speak, she has presented us with an entirely adequate and authoritative literature: to approach being comprehensive it would need to be many times the size, nor would there be any gain in the increase.

With a pedigree reaching back to the borders of mediaeval missals and breviaries and descending through the Stuart emblems, and frontispieces, the emblematic print, or cartoon, was gradually transformed during the eighteenth century into the political caricature (George Townshend is credited with initiating the transformation) and the term caricatura or caricature became established in the decade 1750-60.

But the distinction is rather hard to draw, and under Charles II at the height of the anti-papal agitation an emblematic print, *A Raree Show*, could be so rabidly political as to bring the designer Stephen Colledge, the 'Protestant joiner', to the scaffold. The portrait caricature depends for its effect very largely on a grotesque exaggeration of form and feature and it was not before about the middle of the eighteenth century that this type of caricature, from the hands of able exponents the most telling of all, was introduced into England.

The character and scope of the subject could scarcely be better indicated than in the excellent Introduction. Dr. George justly deplores that historians are apt to neglect iconography and ignore the wonderful material buried—the word is scarcely an exaggeration—in the great mass of English satirical engravings; nor does she claim too much when she observes that caricatures were 'virtually the only pictorial rendering of passing events. They are history, concrete, personal and tendentious, seen through contemporary eyes'. The pictorial pattern of life found in emblems, cartoons, and caricatures is inseparable from their imagery, 'the framework of allegory and metaphor which both reflects and colours opinion'. It has been the author's purpose to find that pattern in the shifting kaleidoscope, not to resort to hind-sight and illustrate the thread of history as we see it today. It must be allowed that this valiant endeavour—for the pattern is often extremely elusive—has not been entirely successful: perhaps there is no very clearly discernible pattern to be found. The inescapable trouble is that the caricature or political print, having been deprived of its topicality, often becomes hieroglyphic and to an uninformed eye incomprehensible, the subject matter made baffling by obscure and far-fetched allusions. Dr. George comes to our aid, providing a commentary on or an interpretation of all the caricatures (96 in each volume) and many besides. This conscientious, and to a large extent indispensable, treatment inevitably induces a sense of surfeit, even when the subjects are of the most virulent kind. The violence and fecundity of production reached a positive crescendo at the end of the eighteenth century when gross personal insult in the form of caricature was levelled at the King and members of the reigning house with complete impunity. That sort of thing had started long before, and Dr. George makes the interesting and highly plausible suggestion that the strongest motive for prosecuting Wilkes was supplied, not by the famous No. 45 of *The North Britton* but by No. 5 with its obscene attack on Bute and the Princess Dowager of Wales.

Every outstanding event in our national history is reflected in the mirror afforded by these caricatures; save, oddly enough (and this is not remarked by the author), the intense political agitation preceding the Treaty of Utrecht: the Duke of Marlborough and Sarah, for all the vehemence of their detractors, seem almost to have escaped this form of attack. The graphic satire and political caricature was always essentially the weapon of the opposition: the Government or 'Establishment' on the whole makes a poor showing in counter-attack. Of all English caricaturists within Dr. George's period (down to 1832) Gillray was the most deadly, with Rowlandson in his political caricatures a good second. These two, Hogarth and George Cruikshank (but he on a much lower plane) are the only real artists whose names are associated with the English caricature. A couple of caricatures by Benjamin Wilson are reproduced and Dr. George terms him, 'perhaps the leading portrait painter of his day' (circa 1760). His period of popularity, here much exaggerated, was short-lived, for he was, as Professor Waterhouse calls him, 'a thoroughly bad painter'.

This majesterial and definitive work is not to be commended for light reading, but it is indispensable to students of English political history, and for a much wider public should be a fascinating reference book. The production leaves nothing to be desired and in view of the large number of illustrations the price is not excessive.—R.E.

THE HARPSICHORD AND CLAVICHORD: By Raymond Russell. (London: Faber and Faber, 1959, pp. 208, pls. 103. £5 5s. net.)

MR. RUSSELL'S BOOK, long-awaited by students of his subject, amply fulfils all expectation. It is divided into three almost equal sections, text, appendices and plates, all of which are closely inter-related. The development of stringed keyboard instruments is outlined on a regional basis. This is the logical division, since the principal European countries have had widely differing concepts of what constituted a harpsichord at various periods. In England, especially, competition with the 'expressive' pianoforte during the second half of the eighteenth century led to the introduction of complications which overload the instrument with tonal variety at the expense of destroying, in some measure at least, its essential character. This in turn has unduly coloured the harpsichord revival in England, where contemporary makers are only just discovering that the most effective specifications are not necessarily those that include the kitchen stove.

Mr. Russell tells us that he has rejected a former plan to include an account of modern harpsichord-making: '. . . as this activity is in a state of adolescence and (I hope) of change . . .' This sentiment, with which the present reviewer heartily concurs, raises a side issue of some importance concerning the state in which many historic and valuable instruments are preserved in the major European collections, including those in England. Many are unplayable wrecks as they stand, and it is sometimes urged that they should be restored to playing order; but if that process means the destruction of important original data, as may very well happen, it needs to be approached with some caution.

A feature of the book is the striking way in which the concise text, which deals in general terms with basic trends, is amplified in detail by the elaborate captioning of the plates. These form a magnificent series, many of them rare and unfamiliar, and no pains have been spared in ensuring that every point of technical and decorative interest is brought to the reader's notice. In several instances an example is shown in three or four views, including wherever possible the rare but important plan view from above, which enables the layout of bridges, jacks and strings to be seen at a glance. In a few, chiefly from the author's own collection, it has been possible to show the bracings of the case from the underside, with the bottom board removed.

Between these two sections the eighteen appendices may be described as a selection of basic documents relating to the subject. They include inventories, accounts, letter-sequences and deeds of various kinds, some few of which

have been printed either complete or in part before, but are only now brought together, *in extenso* for the first time. Those from foreign sources are given in English translation.

The value of this book is all the greater for its having followed closely on Boalch's *Makers of the Harpsichord and Clavichord* (1956), to which it forms the perfect complement. The happy possessor of both has at hand a compendious reference to the whole subject of early domestic keyboard instruments, scientific in approach, and setting entirely new standards of scholarship in this field.—E.H.

THE LAMP OF BEAUTY. WRITINGS ON ART BY JOHN RUSKIN: Selected and Edited by Joan Evans. (London: Phaidon Press. 32s. 6d. net.)

THOUGH Ruskin's claim to be regarded as 'an eminent Victorian' is completely assured, and he has so far escaped the attentions of the assiduous debunkers, it may safely be assumed that today most of his works are neglected. Their number (there are no less than thirty-eight volumes) is a formidable deterrent to this generation. That part of them devoted to subjects with which he was passionately concerned—economics, social justice, ethics and education—have to a large extent lost actuality: victory has been won and many of the abuses he denounced reformed long ago. Moreover, the prophet is too denunciatory and didactic: an urbane and sceptic tone, that of Matthew Arnold for instance, is found more acceptable.

But as a writer on art, after a period of eclipse Ruskin has been restored again to favour. Dr. Joan Evans has compiled an anthology (not the first of its kind) from his art criticism, and has made a judicious and representative selection, which not only draws freely on the celebrated books, but also includes extracts from University lectures and Academy notices. Here will be found the quintessence of Ruskin as expositor and arbiter of taste—passages of the famous bursts of eloquence, proofs of his astonishing insight and extreme sensibility, mixed with pronouncements and verdicts that nowadays are calculated to undermine confidence in the validity of his judgments. For some of the fiercest of his diatribes, against artists today held in the highest esteem, the reader must look elsewhere, but the denunciations of Raphael and Michelangelo and the wholesale condemnation of all Renaissance architecture afford fully adequate specimens of Ruskin's characteristic and intemperate invective. Far from catholic in sympathies, his admirations were also perfervid; and incidentally often seem incompatible. He who wrote with such profound appreciation and understanding of his favourites among the great Italians, claiming indeed to have revealed their achievement to his fellow countrymen, could yet deliberately assert his belief—and this is but one among a score of such provocative and seemingly perverse judgments—that Hunt's *Light of the World* is 'the most perfect instance of expressional purpose with technical power the world has yet produced'. The passage from the *Stones of Venice* (p. 59) about 'the greatest treasures of art which Europe at this moment possesses'—all without exception broken and decayed, torn to fragments and mouldering, is perhaps the culminating instance of Ruskin's wild and wilful exaggeration.

With his reiterated insistence on the representation of facts, scrupulous finishing, or 'realization', and the need to charge every inch of the canvas with truths, Ruskin, in these extracts and in his teaching at large, promulgates with intense conviction an aesthetic theory no longer widely accepted. That he should stand so high in the esteem of contemporary critics from whose outlook he is divided by an impassable gulf is surely a singular fact. One must suppose that they take what suits them and turn a blind eye on the rest; for his teaching, far from being boringly consistent, is a veritable tangle of contradictions and allows of considerable latitude of choice. Then there are the allurements of a style which Sir Herbert Read has lately pronounced to be 'incomparably exquisite'; and so extreme an admiration may seem to some extent puzzling. Rodomontade and glowing rhetoric which offend in Carlyle are counted virtues in Ruskin. Though the meaning is seldom obscure, under pressure of feeling his style becomes incantatory, highly ornate, and often rising to a crescendo of eloquence most artfully contrived. The sombre splendour of the description of Turner's *Slave Ship* and the wonderfully sensitive and evocative account of Jacopo della Quercia's *Tomb of Ilaria di Carretto* will serve to explain the potent spell he exercises on admirers of his prose. This admirably chosen anthology is a deeply fascinating book. How infinitely remote we are from the climate of opinion in Ruskin's age! It is absolutely inconceivable that a writer, however eminent, could now address to *The Times* such a letter as his on Hunt's *The Awakening Conscience*, moralising on the lost purity of 'the poor girl'.—R.E.

THE PRADO: By F. J. Sanchez Canton. (London: Thames & Hudson. 28s. net.)

A POPULAR book on The Prado by the veteran Deputy Director (and for five years after the fall of the Monarchy, Director of the Museum) should be sure of a welcome by visitors to that splendid Gallery, and Señor Sanchez Canton's Introduction is of special value for its authoritative account of the history of the collection from the reign of Isabella the Catholic down to the present time. Dispersed in various royal palaces—the Escurial, the Alcazar, the Pardo, the palace for hunting in the forest near Madrid, the Goyeneche and others—constantly increasing, mainly through the prodigal acquisitions of Philip II and Philip IV, unlike The Louvre the collection owes an overwhelming proportion of its splendours to the Crown (for even the monarchs most feeble in intellect continued the tradition of collecting). Since the building of the present magnificent gallery in the early years of the nineteenth century, successive governments, monarchical or republican, have made valuable acquisitions to fill gaps, but notable private benefactions have been relatively few. The vast, and in some regards unrivalled, aggregation of pictures remains substantially what it was when the royal patrimony was nationalised in 1869; though then the collections from the so-called Trinidad Museum, which included works confiscated from the suppressed monasteries, had still to be incorporated with those of The Prado.

In a brief notice no attempt can be made to summarise this interesting account (itself a summary of earlier books on the subject with the narrative corrected and brought up to date) of the gradual growth and vicissitudes of the Gallery. It has had providential deliverances and narrow escapes from catastrophic losses down to the recent past, among the most memorable being the saving of the nudes by Titian, Rubens and Dürer, which, condemned to the flames by Charles III, were reprieved by the intervention of the Marques de Santa Cruz and then locked up for a generation in a room at The Academy.

In all there are 323 illustrations, which include 106 colour plates. The demand for such plates appears to be insatiable, and, bad or indifferent, the public for 'art books' will have them: preferably in large numbers and of course at the lowest possible cost. But in spite of the technical advances in colour reproduction, the processes which yield the most satisfactory results are inevitably costly, and it is simply impossible to provide such a large number of colour plates in a book to be sold at so moderate a price. Here, to be frank, they are on the whole quite shockingly bad, and in some instances such travesties of the originals (many are great pictures in wonderful state) as to be either painful or comical, according to the reader's mood. Señor Canton makes apt observations on the colour of many of the pictures reproduced which would be completely refuted if we were to rely on the accuracy of the plates facing his notes. One of the most glaring of these contrasts between reproduction and note is supplied by Francesco Furini's *Lot and His Daughters* (facing p. 182). If colour plates are intended to serve as reminders of pictures it is really essential that for vague or incomplete memories they should not substitute an image that lovers of painting would be glad to forget.

The photographic illustrations, six or seven to a page in a small quarto, may at least by their numbers, if not by their quality, help those unfamiliar with The Prado to realise the prodigious richness of one of the greatest collections in the world.—R.E.

LE STYLE ANGLAIS, 1750-1850: Collection Connaissance des Arts. (Paris: Hachette, 1959. 82s. net.)

THE avowed aim of the *Connaissance des Arts* volumes is to present a lavishly illustrated cross-section of all, or nearly all, the arts during a limited period and in a particular place. In the first three volumes, the place was France: it is gratifying to find that the first 'foreign' volume has been devoted to ourselves.

In the last section of the book, the reason is revealed: Paris, and not only Paris, but Rome, New York and even Tokyo, have been experiencing, since the war, a tremendous vogue for English furnishing and decoration. In Paris this springs, apparently, from a longing, which any Englishman who has lived with a French family will feel to be highly understandable, and even

belated, for some comfortable chairs and rooms with 'une ambiance chaude, intime, *cosy*'. The style which is said to have found most favour is an adaptation of our Regency, 'avec un incorrigible accent français': and the last section includes illustrations of a number of these curiously hybrid but decidedly 'amusing' rooms, often decorated in stronger colours than would normally be employed here, but probably none the worse for that.

These last twenty pages are concerned, then, with free contemporary improvisation, largely in Paris but partly also in England, in the manner of the period to which the rest of the volume is devoted, the hundred years from 1750 to 1850. The choice of dates, incidentally, is slightly uncomfortable: but most of the strands which characterise the arts in England during this very rich and fecund period are well represented.

There are two major omissions. First, the external aspect of architecture. In contrast to the long and copiously illustrated treatment of 'architecture intérieure', exterior views are confined to three Ackermann prints (Chiswick unfortunately with its later, and now demolished, wings) and a picture of Fonthill Abbey on a Derby dish of *c.* 1820. This is a pity, for no aspect of *le style anglais*, 1750-1850 is more characteristic than the typical Georgian house-front and its Regency successor. These impeccably well-mannered designs epitomise to perfection the external decorum of a society which, indoors, spent more on the equipping and embellishing of the home, and to better effect, than ever before or since.

The other big omission is the English garden. The book contains a number of references to our gardens, but there are no illustrations, and no section devoted to them. Yet no manifestation of English art in the period under discussion was of such European importance as the art of gardening. Of the landscape garden, England was the unchallenged pioneer. To English minds at this time, the formal garden, represented above all by Versailles and its numerous progeny, was authoritarian, a symbol of autocracy and of absolute rule, and therefore illiberal. Had not Shaftesbury, as early as 1709, written of 'the formal mockery of princely gardens'? Serpentine paths were associated with freedom: and if you desisted from clipping trees, that was an indication that you would also refrain from clipping—that is, censoring—ideas. Or so it was felt: and certain unrepresentative Frenchmen, notably Montesquieu and Rousseau, thought so too. Both of these lauded our landscape gardens. But in France they were, before the Revolution, exceptional. It will not be forgotten that, as late as the 1770's, a French nobleman snorted his advice on how to lay out a garden in the manner of Capability Brown: 'Enivrez le jardinier et suivez dans ses pas'! It was in Germany that English ideas about gardening made their first and most powerful impact. But even France can show one notable example of the *jardin anglais*, at Ermenonville. A section devoted to gardens would have been extremely welcome.

Sculpture also receives only very summary treatment; but, although Nollekens and Flaxman, at least, might have been thought to have made important enough contributions to *le style anglais* to qualify for one illustration each, there is in truth little to complain of in the scant attention of the editors to what, in the period 1750-1850, is for the most part a boring aspect of English art. The choice of watercolours is not altogether happy: whereas Francis Towne is rightly represented by the splendid *Source of the Arveyron* (in the Victoria and Albert Museum, not in the British Museum as stated), J. R. Cozens and Thomas Girtin are pictured only in watercolours of inferior quality, while Constable and the later Turner do not appear at all among the illustrations to this section. This is to be regretted, because the watercolourists, like the gardeners, made a distinctive contribution to English art in this period, and one which is perhaps insufficiently known and appreciated in France.

But an end to the caveats. No book so broadly based as the one under review could hope to satisfy all its readers in every direction, and no doubt one could cite quite a number of other points of disagreement. It is time, however, to say that, with the exceptions mentioned, the treatment of the various arts (e.g. architectural interiors, paintings, drawings and prints, textiles) is always adequate, and in three sections (furniture, goldsmiths' and silversmiths' work, and pottery and porcelain) is notably good. The arrangement of the illustrations in groups according to subject—for instance, in the *orfèverie* section, pages devoted to tea and coffee pots, sauce boats, two-handled cups, *epergnes* (cited as one of the most characteristic manifestations of our silversmiths' work), candlesticks, and so on—adds greatly to the interest, and provides an effective cross-section of stylistic changes as expressed, cumulatively, in a very wide range of art-objects.

When the story opens, with the Palladians, we already had our dining rooms; apartments which, we are informed, did not appear in France until the time of Louis XVI. The Rococo reaction from the Palladian style in England is rightly seen to have been tardive and half-hearted. One enjoys the observation that, after the formal style of Kent, in which the position of each piece of furniture tends to be fixed, the paintings of Hogarth show how, in the Rococo phase, 'les meubles *vagabondent* sans la moindre dignité'. Next comes the Neo-Classical phase, in which England is stated to have preceded France, although, as Sir John Summerson has made very clear, one of the principal formative influences on English Neo-Classicism was a Frenchman, the Abbé Laugier, whose *Essai sur l'architecture*, published in 1753, is, somewhat surprisingly, not mentioned in this book. For our French editors, the hero of the Neo-Classical movement, and indeed of this entire book, is Robert Adam, 'the creator of the style which corresponds to Louis Seize in France'. While welcoming the enthusiasm revealed here in many contexts for the work of Adam, one is left in some doubt as to how far the nature of his genius has been fully understood. One could hardly agree that the Etruscan Room at Heveningham, 'although designed by Wyatt, is an excellent example of the Adam style'; the ceiling design is not an Adam pattern: the doors are different: and the comparatively bare walls, with small 'accents' of decoration, are not characteristic of Adam, even though, admittedly, the overall decorative style does stem from him. It must also be suggested that the rôle of Chambers as a protagonist of Neo-Classicism is underestimated.

Our Regency style is seen as the closest to France of any phase of English art during these hundred years: 'il dérive du Louis XVI, c'est à dire de l'antiquité gréco-romaine vue à travers le goût français'. Hence its particular popularity in France at the present time. The English pioneer was Henry Holland, first in 1788 at Carlton House, and a few years later in what is today internally our most perfect Regency house, Southill. But after 1830, the Rule of Taste rapidly ceased any longer to operate: and, in one section after another, the writers are understandably at a loss to define in any coherent terms the prevalent style of the closing years of the period surveyed. The collapse, in England as in France, is seen to be partly due to the rise of new patrons uneducated in the arts, and partly to the introduction of machine processes in the production of many kinds of furniture.

This book is not free from errors in place-names: Cantorbery, Landowne House, Peter Harrow (for Peper Harow), and so on. Nollekens, though he lived until 1823, should not be called a 'contemporary' of Chantrey, who was forty-three years his junior. Strawberry Hill should not be described as 'built by Thomas Pitt', nor is it explained that the vault of its Gallery was copied from an *aisle* of Henry VII's Chapel. Lightfoot's carving in the North Hall at Claydon is described as stucco, an easy mistake to make if one only has photographs to go upon; but in fact the whole of the wall-carvings are of wood. Several illustrations (Toddington Manor, Lansdowne House, Peper Harow, Strawberry Hill again) show house interiors as they once were, not as they are today, with no indication to this effect.

It would be churlish, however, not to conclude on a note of the highest praise for the photographs. These constitute the larger part of the book: there are nearly six hundred of them. Some, not excluding the majority of the thirty-nine full page colour plates, are superb. As an anthology of photographs alone, largely of works of great elegance and beauty, this book is a most covetable possession.—A.C-T.

JAMES ENSOR: by Paul Haesaerts. Preface by Jean Cassou. (London: Thames and Hudson. £7 7s. net.)

'MY unceasing investigations, today crowned with glory, aroused the enmity of my snail-like followers, continually passed on the road . . Thirty years ago, long before Vuillard, Bonnard, van Gogh, and the luminists, I pointed the way to all modern discoveries, all the influence of light and freeing of vision.' Thus wrote James Ensor in about 1915. In the Catalogue of the 1958 Brussels World Fair Exhibition, 50 *Ans D'Art Moderne*, this Belgian artist's achievement is summed up as follows: 'Ensor gave new vigour to 19th Century Belgian painting. A great pioneer, by his technical innovations he

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BERNARD SMITH

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opened the way to Expressionism, as well as anticipating Surrealism in his fantastic works'. In the book under review Paul Haesaerts writes of Ensor: 'Despite his extreme individualism, and no doubt partly because of it, his contribution is an integral part of the evolution of art viewed as a global, universal phenomenon'.

Despite the fact that the name of James Ensor, unlike that of many of his contemporary painters, is not a household word today, the various claims of his outstanding importance put forward in the quotations above all have an element of truth and plausibility, for in his great creative years—from 1880 to the late 1890's—Ensor's work was both masterly and ahead of its time. In this book, claimed as the 'first full-length study' of the artist, Paul Haesaerts tries 'to view him without preconceived ideas, to watch him in his studio, among his friends, in the various milieus of his own city, country and epoch, following his work step by step, recording the evolution of his art, taking notes of its explicit intentions, and attempting to decipher its secret messages'. The result is an exciting and often moving picture of James Ensor, which is marred only by the rather jumpy nature of the narrative—a characteristic which is accentuated both by the translation as well as by the design and typography of the book. Although the final text page is numbered '232', only a relatively small number of these pages are in fact given to type matter, for the fifty-seven colour plates and a number of black-and-white illustrations are interspersed in these pages, often faced by a blank page with merely a brief caption on it.

Ensor's art is in the essentially down-to-earth tradition of Flemish painting, and is not far removed from that of Bruegel and Teniers. Realising, however, that it is often difficult to take Ensor's fantastic paintings seriously, M. Haesaerts indulges in an interesting piece of special pleading. 'Surely all art is a game' he writes, 'the creation of a fictitious universe to replace the real world that is too humdrum, both inaccessible and too accessible. No art is more clearly a game that Ensor's. Whereas Leonardo is the type of *homo sapiens*, the cerebral and calculating artist, and Vermeer the type of *homo faber*, the sensual and craftsmanlike artist, Ensor is the type of *homo ludens*, the imaginative and whimsical artist. His orientation towards the invented, the gratuitous, the fictitious, the playful in the broadest sense, is obvious. In this he is not alone: Lucas van Leyden, Alessandro Magnasco, Henri Rousseau are similarly oriented. But no other artist is equally accomplished as *homo ludens*, given so completely, and it would seem, exclusively, to all forms of playful activity. No other artist derives all his behaviour, his mode of expression, and, in so far as he has one, his philosophy, from play. The idea of play is doubtless the golden key that opens the door to a deeper understanding of this painter-conjurer, of this master of the puzzling'. But M. Haesaerts does not suggest that Ensor was 'playing' with the public. Beneath his erratic and rather unpredictable character Ensor was essentially a serious artist.

In 1900, however, his creative powers collapsed. 'Something in him had snapped', and for the remaining forty-nine years of his long life he created little that was worthwhile. 'Just as each work before 1900 reflects an original idea, a strong and unique perception, so the works after 1900 are completely lacking in invention, and in most cases reflect a pre-established technical system and intellectual attitude. Ensor, who until 1900 had repeated himself less than anyone else, was now to repeat himself more than anyone else. He no longer sought his themes in nature, in his imagination, or in the possible variations of a continually renewed technique, but almost exclusively in his previous works. He systematically plagiarized himself'. But during these long years of creative torpor Ensor reaped the rewards of his years of achievement and was acclaimed throughout the world.

In addition to the numerous colour plates, which are mostly of a high standard, there are 400 black-and-white illustrations in this book. Two hundred and forty of these are arranged as a Classified Catalogue, and are far too small in size to give anything but the very sketchiest idea of Ensor's rather intricate compositions. There is a Chronological List of the works reproduced, in which details of medium, size and ownership are given. There are, however, no cross references from the plates to this list, and thus much time is wasted in looking for the details relating to a particular plate, which would have been much more happily printed in immediate proximity to the illustration. Once again the rather unwieldy arrangement adopted was no doubt necessitated by the fact that this book, like so many of its kind, has been published simultaneously in several languages.

A few pages are devoted to excerpts from Ensor's own writings; there is a full Chronology of the principal events of his life; and there is an adequate bibliography. Despite all these features this book does not have a feeling of completeness, nor does it give the impression that it will for long remain a standard work on Ensor. In its text and illustrations it does, however, provide a fascinating survey of the life and work of this fascinating artist.—L. H.

JAPANESE PRINTS FROM THE EARLY MASTERS TO THE MODERN: By James A. Michener with Notes on the Prints by Richard Lane. Rutland, Vermont and Tokyo, Japan. Charles E. Tuttle Company: In the U.S.A. $15.00.

THIS sumptuously produced volume is probably best appreciated if it is viewed as a supplement to the author's general introduction to the Japanese Print in 'The Floating World'. The text consists of brief notes on the artists and the prints reproduced, and by this means contrives to string together a chronological account of the development of the print from its origins in the black-ink-printed illustrations to seventeenth-century books, through the triumphs of elaborate colour-printing of the second half of the eighteenth century, to the present-day productions that have nothing in common with the earlier works except the use of a wood-block. The emphasis is less on the background to the evolution of the art of the wood-block print (the vitally interesting theme of the 'Floating World')

than on individual prints in the author's collection. Like any collection, Mr. Michener's betrays personal predilections and naturally lacks some of the accepted masterpieces. Yet whilst these factors militate against the acceptance of his selection as representative of all that is finest in the range of the Japanese Print, they have had the desirable result of enabling us to see many of the lesser-known but estimable works so often crowded out of the existing general histories.

That is not to say, however, that the standard of reproduction is above reproach. The gravure plates in monochrome are adequate, but the colour-plates are rarely wholly successful, and in some instances give a completely distorted notion of the originals. Instead of having the lovely limpidity of the Japanese block-applied colour, quite often the process-printed colours are muddy and several shades away from accuracy.

Mr. Michener rightly claims distinction for his book by reason of the inclusion in it of prints by the modernists such as Onchi, Yamaguchi, Hatsuyama and Munakata: and as the book is really a record of his own personal collection, it is difficult to take issue with him over their inclusion. But, for me, their presence destroys the unity of the book. These modern artists are not the lineal descendants of the Japanese school. They are the products of L'École de Paris, and one would no more think of classifying Onchi or Munakata with Utamaro and Hokusai than one would of bracketting Picasso with Velazquez and Zurburan because of the accident of birthplace. Besides, if these *avant-garde* artists of the twentieth century are included, why are the equally significant *avant-garde* of the late eighteenth and early nineteenth centuries omitted? The wood-block colour-printed albums of artists like Suiseki, Baitei, and the unknown designer of the sensationally 'modern' book *Kishi Empu*, contain a body of breathtaking prints that anticipate Matisse, Derain, Munch and Nolde: and the fact that they were issued in bound volumes should surely not disqualify them from inclusion. After all, several of the Primitive prints reproduced, and one by Kitao Masanobu, were issued originally in album form.

But this is perhaps complaining that the book contains more than a feast, and one can disregard the last section entirely if it is found a distraction, or an annulment of the riches that precede it. Generally, the book is stimulating, for Mr. Michener has an infectious enthusiasm for his subject. The notes by Dr. Lane on each of the prints are a valuable addition to the growing fund of scholarship devoted to the Ukiyo-e print. In view of Dr. Lane's known meticulousness, I must mention two prints where his judgments are questionable. Print 130 is assigned, by reason of the *Hayashi* ('jar') seal, to Shunshō. But Shunkō is also known to have used a somewhat similar seal, and on stylistic grounds I would certainly give this print to the pupil rather than the master. The speculation regarding the signature on the Sukenobu print (No. 14) is wide of the mark, since the print comes from an album (*Yamato Furyu Nishikawa Tsuya Sugata*, Javal No. 47) in which all the designs bear a signature in the same form. All the signed so-called broadsheets of this artist can be traced to this album.—J.H.

VICTORIAN POTTERY AND PORCELAIN: By G. Bernard Hughes. (London: Country Life Ltd. 52s. 6d. net).

REVIEWERS of reference books must be constantly expecting to confound Mr. Bernard Hughes, for he writes with such apparent ease and assurance on such a wide variety of subjects that it seems impossible that one man can really know so much about so many different things. Invariably however it is Mr. Hughes who confounds the critics and in his latest book he has done it again. The one hundred and seventy two pages are crammed with valuable information much of which is gleaned from contemporary sources. His research on ceramic patents is of particular importance.

The title of the book is unfortunate and misleading, as the word Victorian is used to cover the whole of the nineteenth century. The reader who likes value for his money may be pleasantly surprised at the inclusion of Pinxton, Nantgarw, Swansea and other early nineteenth-century factories, but the student of purely Victorian wares has just cause for complaint. The collector of 'Royal Worcester' is particularly unfortunate, since less than half a page is devoted to this important subject.

The many celebrated ceramic artists of the period receive scant, and often incorrect, notice. C. F. Hürten, whose name is mis-spelt, did not enter Copeland's service until 1859, eleven years after the date given on page 125. On the same page R. F. Abraham's initials are incorrectly given as R. E. The reference to Emile Lessore and Mintons (p. 128) is misleading, as this artist's service with Mintons can be counted in months and it is for his eighteen year association with the Wedgwood firm that he is best known. The brief reference to T. J. Bott (p. 165) is both misleading and inaccurate. Again, the author, when writing of the *pâte-sur-pâte* style of decoration, states: 'This technique was invented at Sèvres in about 1860 by Solon'. The boastful Solon never sought to claim this honour and he himself wrote. 'I was asked to try my hand at the new process and two sculptors who were then practising it with success, initiated me—I cannot say with an evident alacrity—into the mysteries of the craft.' Throughout Chapter 23 the name of the partner in the Belleek firm is given as 'M'Berney'. There would seem to be no reason to deviate from the usual spelling. The Belleek concern traded under the name 'McBirney & Co.'.

The information incorporated in the text concerning factory marks, especially those of the smaller and lesser known manufacturers, is particularly helpful. The use of the Registration Mark is fully explained, but the key chart, which should appear on page 173 is omitted and the bibliography substituted. This is a most unfortunate lapse. The eighty-nine illustrations cover the whole period but are seemingly unrelated to the text.

Had this volume appeared under a more appropriate title there would be little cause for complaint for, as a review of our ceramic

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industry during the first half of the nineteenth century, it must for long be regarded as a standard work. The author is on less familiar ground as the century progresses.—G.G.

BOOK PRODUCTION NOTES

by Ruari McLean

THE two volumes of R. H. Wilenski's *Flemish Painters*, recently published by Faber and Faber at 12 guineas the set, weigh about 8 lbs. Volume 1 consists of 800 pages of text, half being a Historical Survey and half a biographical dictionary. The versatility of Times New Roman is again demonstrated by its effective use for all text setting—and the setting is extremely good. The survey is in 11 pt. and the dictionary in 8 pt., double column, with bold much used for picking out artists' names. Perpetua is used for all display matter.

The second volume contains 896 monochrome half-tones and 16 tipped-in colour plates, all printed letterpress, as is the text, by R. MacLehose & Co. Ltd. in Glasgow. The binding is in red buckram with a plain but dignified gold blocking on the spine.

The whole is a work of monumental labour executed in a craftsmanlike way. The qualities of grace and imagination in treatment are lacking, perhaps deliberately. There are no illustrations at all in Volume 1, which surely might have been lightened with a few line blocks.

A work of comparable complexity, and real magnificence in design and production, is *The Correspondence of Isaac Newton*, edited by H. W. Turnbull, F.R.S., and printed and published in 1959 for The Royal Society by the Cambridge University Press at 7 guineas. The book is set in Baskerville, and the mixture of sizes, tables, and diagrams has been handled with masterly typographic skill. The title-page, printed in red and black and including a copper-engraved coat of arms (a pleasant seventeenth-century touch) is especially fine.

A complete contrast in size, weight and price, but of great technical interest, is provided by the new *Penguin Car Handbook* by Robert Ireson (Penguin Books, 6s.). The perennial problem of integrating half-tone and line illustrations with text has here been solved by printing the whole book by offset photo-lithography, which allows complete freedom in the placing of illustrations: but this process usually entails a sacrifice in quality of the half-tones. These half-tones however are superbly printed and even surpass photogravure in their quality, which is the more remarkable considering that an ordinary Penguin machine paper has been used. The illustrations are in any case of high quality and both publisher and the printers, Messrs. Jesse Broad & Co. Ltd. of Manchester, deserve the highest congratulations.

Pictures from a Mediaeval Bible, by James Strachan (Darwen Finlayson Ltd., 15s.), reproduces, by line blocks in reduced size, the 102 wood-blocks from the Cologne Bible of 1478-80, illustrating the Old Testament and Apocrypha: curiously enough, the life of Christ was not depicted; instead, there were illustrations of the four Evangelists, the Epistles, and the Revelation.

The blocks are well made and the book (by the author of the excellent *Early Bible Illustrations*, Cambridge University Press, 1957) is a useful and attractive addition to the literature of early printing and book illustration.

Colin Clair's eagerly-awaited *Christopher Plantin* (Cassell, 63s.) is another work of value and importance to bibliophiles: it is, strange to say, the first life of Plantin, the famous Antwerp printer, in the English language. The text is admirable and well documented; but its production is disappointing. A splendid opportunity for designing a fine volume has been thrown away. The illustrations give no idea at all of what Plantin's books looked like (since not a single page has been photographed as a page) and even the press-work is bad.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later.)

Pantheon. Internationale Zeitschrift für Kunst. I. XVIII Jahrgang. München: F. Bruckmann Verlag (Nymphenburg Strasse, 86). 6 issues a year, DM. 54.—. One copy DM. 10.—.

Motif 3: Edited by Ruari McLean. London: Shenval Press. £1 1s. 8d. ($3.35) an issue. 3 issues, £3 5s. ($10.00), postage paid.

Greek Art and Literature 700-530 B.C.: By T. B. L. Webster. London: Methuen & Co. 22s. 6d. net.

The Museums Journal. Volume 59. No. 11. February 1960. No. 12. March 1960. London: The Museums Association (33 Fitzroy Street, Fitzroy Square, London, W.1). 4s. net each.

Studies in Landscape Design: By G. A. Jellicoe. Oxford University Press. 25s. net (in U.K. only).

How to Choose Stained Glass: By Eric Milner-White. London: Church Information Office (Church House, Deans Yard, Westminster, S.W.1). 1s. 3d. (by post 1s. 5d.).

The Buildings of England. Leicestershire and Rutland: By Nikolaus Pevsner. Harmondsworth, Middlesex: Penguin Books. 10s. 6d. net.

Salt and Salt Shakers: By Arthur G. Peterson. Washington, D.C., U.S.A.: printed for the author by Washington College Press. $5.00.

Transactions of the Oriental Ceramic Society. 1957-58. 1958-59. London: The Oriental Ceramic Society (Basement, 31, Torington Square, W.C.1). £3 3s. to non-members (limited to 800 copies).

Modigliani: With an introduction and notes by Bernard Borchert. London: Faber & Faber (The Faber Gallery). 15s. net.

Yoso no Buson: With an introduction and notes by William Watson. London: Faber & Faber (The Faber Gallery of Oriental Art). 15s. net.

Flickering Flames. A History of Domestic Lighting through the Ages: By Leroy Thwing. London: G. Bell & Sons Ltd. 40s. net.

Karl X Gustavs dräktor (The Costumes of King Charles X Gustavus): By Gudrun Ekstrand. Stockholm, Sweden: Kungl. Livrustkammaren. With English synopsis.

Ten Treasures of the City Museums of Gloucester. 1860-1960. Gloucester: City Museum (Brunswick Road), 2s. 6d.

Antiques Today: By Peter Philp. London: J. Garnet Miller Ltd. 15s. net.

English Decorative Ironwork from Contemporary source books. 1610-1836: By John Harris. London: Alec Tiranti Ltd. 42s. net.

National Gallery Catalogues. The Dutch School: By Neil Maclaren. To accompany the 2 volumes of Plates published in 1958. London: The National Gallery.

Fort Jesus and the Portuguese in Mombasa. 1593-1729: By C. R. Boxer and Carlos de Azevedo. London: Hollis & Carter. 21s net.

The Little Infanta. The story of a tragic life: By Gladys Taylor. London: Phoenix House. 21s. net.

National Portrait Gallery. Annual Report of the Trustees. 1958-59. London: H.M. Stationery Office. 1s. 6d. net.

The Sterling Heads. An account of the Renaissance Wood-carvings from the King's Presence Chamber at Stirling Castle. Edinburgh: H.M. Stationery Office. 10s. net.

The Art of the Chinese Sculptor: Edited, with Introduction and Notes, by Hugo Munsterberg. (*Art Treasures of Asia*). Rutland, Vermont, U.S.A.: Charles E. Tuttle Company. $2.50 in U.S.A.

Archeology in China. A Survey of some recent discoveries from the Palaeolithic to the end of the Han Dynasty: By William Watson. London: Max Parrish & Co. Ltd. 52s. 6d. net.

Leeds Art Calendar. No. 44. Leeds: (c/o E. M. Arnold, 12 Butterley Street). 3s. (postage 5d.). 13s. per annum post paid.

Canadian Silversmiths and their Marks. 1667-1867: By John Emerson Langdon Lunenburg, Vermont, U.S.A.: privately printed by The Stinehour Press. $20.00.

Contributed by Adrian Bury

Round about the Galleries

A Little Known Rubens

ONE of the great moments in the history of art was when Rubens, returning in 1608 from his first visit to Italy, settled down in his newly built house at Antwerp. Already famous, his genius began to express itself more fully until his career became one of the wonders of Europe and has remained so ever since.

Many great religious pictures date from the second decade of the seventeenth century: *The Elevation of the Cross* (1610/11), *Descent from the Cross* (1613), Antwerp Cathedral; *Mourning for Christ* (1614), Vienna; *Christ on the Cross, Le Coup de Lance* (1620), Antwerp Museum. There were several memorable other themes: *The Coronation of the Virtuous Hero* (1612), *Portrait of an Old Woman* (1614), Munich; and *The Toilet of Venus* (1613), Liechtenstein.

How interesting therefore to see a picture by this master, which is not generally known. I refer to the one entitled *The Three Crosses*, dating from about 1610 (on wood, 29 × 41½ in.) in the possession of Messrs. Knoedler Inc., New York, which comes chronologically in this category of achievement. The drawing and painting of the Christ and the two thieves have true grandeur of style, and the expression of the repentant thief as he turns towards Christ is among the most moving examples of Rubens' religious works.

Dr. Burchardt writes of this picture: 'In my opinion the painting is an important work by Rubens' own hand; the magnificence of its invention and expression is unusual and it must have been done in such an ardor of inspiration that parts of it remained sketchy.

'The thief to the left of the dead Christ is a particularly impressive creation. Rubens must have sensed him in this manner, for in one of his later paintings, the *Coup de Lance*, he repeated this same thief with but few changes. The picture was probably done shortly after Rubens' return from Italy. In my opinion the paint surfaces are in good condition.'

Dr. Valentiner likewise had a very high opinion of this work and wrote that, in his opinion, it is 'an excellent study by P. P. Rubens executed about 1610. Several large paintings of the crucifixion are known from this period, but very few are so free and masterly in execution as the present sketch, which is, besides, in a fine state of preservation.'

The Three Crosses was formerly in the collections of M. Henri de Rothschild, Paris, and M. Adrien C. Thierry and his wife, Nadine, daughter of Henri de Rothschild.

Galaxy of Genius

VOLUMES could be written about the current exhibition of old English watercolours at the Fine Art Society (148, New Bond Street, London). Excepting from the great public collections it would be difficult to assemble a more select and varied show of the English genius for this particular medium. These watercolours, together with the lives of their creators, make a marvellous microcosm of art achievement during the century 1770–1870.

Let us begin with John Frederick Lewis (1805–1876), who was something of an enigma. Before he was twenty-one he resided at the express wish of George IV in the neighbourhood of Windsor and painted sporting subjects, including portraits of the head keepers, that brought him early into prominence. Lewis began to exhibit at the British Institution when he was fifteen, at the Royal Academy at sixteen, and was a full member of the Society of Painters in Water-Colours at twenty-five. Then he started wandering through Spain, Italy, North Africa and Egypt, and lived in Cairo for ten years. Thackeray visited him there and describes him as having adapted himself . . . to Oriental life. When he goes abroad he rides a great horse with red housings, and has two servants to walk beside him . . . a Damascan scimitar on his thigh . . . lives the life of a languid lotus-eater, a dreamy, hazy, lazy tobaccofied life . . .'

But Lewis must also have worked like an inspired slave. His watercolours, particularly Oriental ones, are unique for consummate drawing and lovely colour. The one at the Fine Art Society entitled *And the Prayer of Faith shall heal the Sick* is a late one dated 1872, but no less masterly than the celebrated *Life in the Harem* (Victoria and Albert Museum), which was done in 1858.

While Lewis was acclaimed in his day, T. Shotter Boys had only moderate success and drifted into poverty and obscurity from which he was rescued by connoisseurs between the wars. An exquisite draughtsman of buildings he is at his best as good as Bonington; and the *Leipsig* at the Fine Art Society, dated 1857, is a watercolour that could grace any good collection. How pleasant to know that he went, as most of the masters of the medium did, to Durham. His *Cathedral*, with the river in the foreground, loses nothing in comparison with other Durham classics. In the Bonington-Boys category is William Callow. France was a second home to him and he lived and worked there on and off for several years. Two watercolours, *The Gardens at Versailles*, are dated 1837 when Callow was twenty-five and are happy relics of an artist who lived to be nearly a hundred, successful from the beginning to the end.

A John Sell Cotman, called *The Anglers* but actually an impressive improvisation on light and dark trees by a river, proves Cotman's original decorative vision. It is a fine example.

Hay on the Wye by David Cox dates from this artist's time in Hereford. A panoramic view, embracing a large tract of country, village, bridge and river, cattle and trees: all is perfectly controlled within a space of 6 × 13 inches.

What of De Wint? I doubt if any watercolourist, even among the old masters, could conjure with a large brush of tint the arboreal spirit so effectively. Appropriately, his *Green Tree* is a case in point.

There are several Girtins and Turners of various periods, and it is curious to see how Girtin's influence on Turner survives in the latter's picture *The Tomb of Cecilia Metella, Rome*, dated 1818, compared with Girtin's *St. Augustine's Abbey* (1798).

Constable delights us with his drawing *Lane under Trees* (1805). It is probably the lane leading down hill to Flatford.

Going further back in point of time, some English landscapes by Francis Towne and his pupil J. White-Abbott have their distinctively different manner, and are attractive examples of the linear and flat wash effect. A 1796 Paul Sandby, *Valley Scene with Figures*, and the solemn *Castle of St. Angelo, Rome* by J. R. Cozens, remind us of the importance and the influence of these two forerunners on the watercolour school.

In a short notice it is only possible to mention a few of the artists out of about 100 examples. All collectors and amateurs should try to see this exhibition before the pictures are dispersed. While some of them are familiar to experts on the subject, quite a few are unknown. The exhibition remains open throughout May.

Noble Van Dyck

THE *Portrait of a Nobleman from the South* by Van Dyck, to the dimensions of 40½ × 32 in. (Norbert Fischmann Galleries, 26, Old Bond Street, London, W.1), is a three-quarter version of the full-length portrait of *A Nobleman and his Young Son* in the Louvre, and reproduced (plate 283) in *Van Dyck, Des Meisters Gemälde, Emil Schaffer, Klassiker der Kunst*, XIII, 1909. Professor Leo van Puyvelde, the distinguished authority on Flemish and Dutch art, is of the opinion that the Louvre picture was painted during Van Dyck's residence in Italy, in which case it coincides chronologically with many other great works relating to that period, notably the one of Geronima Brignole with her little daughter (Palazzo Rosso, Genoa), which has something of the same sentiment.

Professor van Puyvelde informs me that he saw in New York in 1950 a replica by Van Dyck of the child in the Louvre picture. This replica was then in possession of Dr. Erik Larsen.

In the Fischmann portrait the child does not appear, but the pose and costume of the man are more or less identical. The handsome, pallid face, admirably drawn hands and white ruff are beautifully contrasted with the dark clothes and background.

Smith and Arkwright

JOHN RAPHAEL SMITH (1752-1812) by all accounts was a convivial personality but not an easy taskmaster. Two of his pupils who became famous, James Ward and Peter de Wint, were not very happy as his apprentices. That Smith was an engraver of supreme ability is, of course, well-known. A gift less known, however, was his skill with small pastel portraits. I remember seeing in 1947 a fascinating exhibition of these at the Leggatt Galleries, and among other historic faces were his friends George Morland and Lady Hamilton. All these portraits belonged to the late Edward E. Leggatt, who collected them over many years. I had seen no others of their kind until I encountered one at the F. T. Sabin Galleries, Park House, Rutland Gate. It is of Sir Richard Arkwright, seated at a table with a model of his famous Spinning Jenny.

Whether by intention or not, Smith has given the general design of the pastel a royal flavour, for the imperious figure of Arkwright is enhanced by the kind of elaborate curtain with tassels associated with state portraits. The artist has not flattered this pioneer of automation. Indeed, the portrait which one feels is an excellent likeness rather coincides with Carlyle's opinion of Arkwright's appearance as of a 'stubborn, almost gross, bag-cheeked, pot-bellied Lancashire man with an air of painful reflection. . . .' That his reflection may well have been painful we can understand, thanks to the tumults, dangers and threats to his person that the Spinning Jenny caused as one of the first labour-saving devices. But nothing really daunted this courageous Lancashire lad. A terrific worker, Arkwright and his inventions ultimately triumphed. We learn that 'from the beginning he was so sanguine of the vast results that would follow his inventions that he would make light of discussions on taxation and would say he would pay the National Debt'.

Another Smith

TALKING of Smith, there are, if I counted correctly, ninety-nine Smiths in Bénézit, and one might spend an amusing time finding out who's who among them. What of George Smith, whose *Bob Cherry* (21 × 30 in.), was exhibited at the Royal Academy in 1854 and is now at the Omell Galleries (22, Bury Street, London, W.1.). This happy, innocent group of children, who knew nothing of the benefits of motor cars, aeroplanes, television, space-travel and sex-education, seem to be enjoying themselves none the less, and do not look as if they had been born in the 'hungry forties'. Competently painted, this work is typical of many that George Smith achieved after studying at Carey's and the Royal Academy Schools. Among other activities he assisted C. W. Cope, R.A. on the Westminster frescoes. His patrons included the Prince Consort, and three of his pictures are in the Sheepshanks Bequest at South Kensington.

Carlo Cignani

FOUR oval paintings symbolising *The Seasons* (18 × 24 in.), by Conte Carlo Cignani (1628-1719), at the Hal O'Nians Galleries (3, Bute Street, London, S.W.7) recall a celebrated artist of the Lombard School. He developed his style through Giambattista Cairo and Francesco Albani, of whom he was a pupil, and by studying the works of Correggio, the Carracci and Guido. Like most painters of his time he alternated religious with pagan-mythological subjects. Cignani's chief claim to fame is the cupola of the dome at Forli, an immense representation of the *Assumption of the Virgin*. Two other important works are *The Entry of Pope Paul III into Bologna*, and *The Passage of Francis I through Bologna*.

Member of a noble family, Cignani knew intimately many of the great potentates of his time such as Cardinal Farnese, the Archbishop of Milan and Pope Clement XI. Yet his reputation as an artist extended beyond Italy, for among other patrons were Louis XIV, Prince Adam of Liechtenstein and the Elector Palatine. There are pictures by Cignani in various European galleries, including Hampton Court.

The four ovals under discussion have a pleasant suavity of paint and that sense of feminine beauty which are characteristic of this master. It would be interesting to know their vicissitudes since they were painted, and who, among the eighteenth-century grand tourists, brought them to England. All that has been discovered so far is that they were sold by an anonymous owner at Christie's in December, 1904.

Rare Hampton Court Picture

THE Highmore family played no little part in the art world of the late seventeenth and eighteenth centuries. There was Thomas, Serjeant-painter to William III. He was the master of Sir James Thornhill who succeeded him in that royal appointment.

Joseph Highmore, Thomas's nephew (1692-1780), was a considerable artist in that somewhat uninspired period before the great forward movement that culminated in the founding of the Royal Academy and the rise of Reynolds and Gainsborough. Joseph Highmore's portraits, and particularly a series of pictures illustrating *Pamela* (Tate Gallery), prove a genial talent. He enjoyed royal patronage also, for he painted portraits of the Prince and Princess of Wales for the Duke of Saxe-Coburg-Gotha.

Joseph's son, Anthony, is a shadowy figure, the reference books repeating the very few facts of his family origin, tuition from his father, and recording Anthony's Views of Kensington, and Hampton Court, which were engraved by Tinney, William Woollett's master.

One of those views of Hampton Court has recently come to light and is to be seen at the John Mitchell Galleries (8, New Bond Street). It shows the façade of the Palace, front aspect, with the formal yew-tree garden before it.

Col. M. H. Grant records some Anthony Highmores in Vol. III of his *Old English Landscape Painters: St. James's Park, Richmond Green* and *Whitehall from St. James's Park*.

By way of Contrast

IT would be difficult to find a greater contrast in artistic temperaments than Cignani's and Salvatore Rosa's whose careers for some time ran contemporaneously. Whereas Cignani lived as it were in the grand manner, honoured and respected by all, Rosa's reckless and turbulent moods defied convention in life and art. His style accorded with the realists or *naturalisti* deriving from Ribera via Carravaggio. His friendship with Aniello Falcone, pupil of Ribera, and painter of battle-scenes, had considerable influence on Rosa's style. But his own wild existence among the *banditti* of the Abruzzi gave great authority to pictures of brigands, a subject that he made his own. Rosa's versatility is a conspicuous feature of seventeenth-century Italian painting.

An intriguing picture (31 × 54 in.), signed Rosa in an exhibition of old Italian paintings at the Henry Pulitzer Gallery (5, Kensington High Street, London W.8) may be a version of the *Marino del Porto* in the Pitti Palace, Florence. There are slight modifications. The small figures on the shore in the foreground express some elusive story, perhaps another idea of the *Philosopher throwing his Money into the Sea*, of which an engraving exists.

Longhi's Mood

THE Italian mood changes again with Pietro Longhi (1702-1785). It is a far cry from the Abruzzi to the serenely artificial Venetian vagaries. An interesting little picture (20 × 13 in.), belonging to the Alessandro Orsini Gallery (14, Via Bagutta, Milan) and here illustrated is said to be a *bozzetto* or *modellato*, in other words a preliminary sketch for a large portrait. The subject is *Provveditore Generale da Mar*, a title of very high esteem in eighteenth-century Venice.

Intelligent Amateurs

IT is amusing to note that some of the critics who have created the Frankenstein of abstract art are becoming a little restive in case it devour them as it has devoured traditional art generally. The modern abstract idea began in Paris just before 1914, and what was probably intended as a joke has now become a universal epidemic very difficult to cure. The allegedly great masters in painting and sculpture today are the followers of the abstract, and many students are following their lead. It is so easy to work in this style.

One indisputable fact however, is that the large number of amateur painters are not infected, and keep 'incorrigibly' to the rules of trying to interpret nature and all that in a way that the spectator can understand.

The exhibition of Holiday Sketches and Paintings at the Royal Institute Galleries in Piccadilly (May 5th to 28th) contained some commendable work. These sketching parties sponsored by the Workers' Travel Association and organised by Mr. Edward Swann, who originated them between the wars, have become wonderfully popular. Mr. Swann, a sensitive and versatile artist as well as an enthusiastic tutor, has arranged no fewer than 60 sketching centres at home and abroad for the 1960 season.

Maybe, the amateurs in time will rescue us from the abstract *impasse*. Taking the history of British art as a whole, we find the amateur, both patron and performer, an influence of power.

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IN THE GALLERIES

1. Rosa. *Marino del Porto*, canvas, 31 × 54 in., signed. Henry Pulitzer Gallery (9 Kensington High Street, London, W.8). 2. Van Dyck. *Portrait of a Nobleman from the South*, canvas, 40½ × 32 in. Norbert Fischmann Gallery (26 Old Bond Street, London, W.1). 3. Pietro Longhi. *Portrait of an Admiral*, canvas, 20 × 13 in. Alessandro Orsi Gallery (14 Via Bagutta, Milan, Italy). 4. John Raphael Smith. *Sir Richard Arkwright*, canvas, 23 × 17½ in. Frank T. Sabin Gallery (Park House, Rutland Gate, London). 5. J. F. Lewis, R.A. *And the Prayer of Faith shall heal the Sick*, watercolour, 23 × 18 in., signed and dated 1872. Fine Art Society (New Bond Street, London). 6. Sir Peter Paul Rubens. *The Three Crosses*, canvas, 29 × 41½ in. M. Knoedler (14 East 57th Street, New York).

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THE fourth Paris Foire des Antiquaires will be held in the Great Hall of the Foire de Paris, Porte de Versailles, from May 14th to 29th. Some of the important works of art which will be displayed and offered for sale by leading Paris antiquaries are seen here. President of the committee which has organised the Fair is M. Willy Rémon.

1. Ebony console table in Japanese lacquer, with gilt-bron[illegible] mounts by Pierre Gouthière, most celebrated of the late eig[illegible] century *fondeurs-ciseleurs-doreurs*, and marble top, signed by [illegible] ébeniste (1778) Adam Weisweiler; the Louis XVI period (*on the Stand of René Weiller*).

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2. An unusual Louis XVI mahogany games table, signed Kintz (*Jacques Artain*). 3. Panelling and furniture of the post-revolutionary Napoleonic period (*R. H. Grellou*). 4. Rosewood eighteenth-century secrétaire à doucine with fine quality bronze mounts, signed 'Lapie' (*Mme. de la Tour*). 5. 'Salon de l'Academie Royale de 1776', by Pierre Alexandre Wille (1748-1821), signed and dated (*Galerie Heim*). 6. Edgar Degas. 'Portrait of the artist's Father' (*Galerie Abdy*). 7. Nicolas Berchem (1620-1683). 'The Triumph of Amphitrite', canvas, 52 × 64 cm. (*C. Benedict*). 8. Edouard Vuillard. 'Le Nu dans l'Atelier' (1907); canvas, 65 × 90 cm. (*Galerie du Cirque*). 9. Ch'ien Lung, eighteenth-century, 14 inch high purple agate vase (*C.C.E.O.*). 10. Early eighteenth-century porcelain (St. Cloud) gold-mounted snuff-box, the inside of the lid decorated in chinoiserie, the outside with flowers (*Pierre de Regaini*). 11. Marseilles faience jardinière decorated with flowers in various colours, by Veuve Perrin (*Vandermeersch*). 12. One of a pair of early eighteenth-century gilt-bronze fireplace ornaments composed of Chinese figures holding parrots (*André Mavon*). 13. Louis XIV gold double struck in Paris in 1712 (*Jean Vinchon*).

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The Connoisseur's Diary

Poussin's Contemporaries in Rome : B.A.D.A. Irish Georgian Country Houses and Mr. John Ide

UNDER the able direction of Mme. Bouchot-Saupique the *Cabinet des Dessins* of the Louvre has recently held several notable exhibitions which reveal the vast resources of this collection but which have received sadly little attention from the press outside Paris. Of those shown last year perhaps the most interesting was that devoted to Roman drawings of the mid-seventeenth century. It consisted of 75 drawings, many of which had escaped even the most eagle-eyed of art-historians, arranged to present a picture of Roman art while Poussin was working in the Eternal City. To lend an appropriate air of grandeur to the exhibition room, three sculptures by Bernini—a couple of terra-cotta *Bozzetti* and the magnificent bust of the great patron of the period, Pope Urban VIII —also derived from the Louvre collection, were put on show with the drawings. The exhibition was accompanied by a very scholarly (but, alas, unillustrated) catalogue which will prove of permanent value to students of the *seicento*. I predict that it will be much used when the long awaited Poussin exhibition opens in Paris this year. This important exhibition will form the subject of an article in a later issue of *The Connoisseur*.

The Louvre exhibition was, indeed, intended to sketch in the background to the Poussin exhibition. As Mr. Bean remarked in the introduction to the catalogue, it aimed to reveal the main artistic currents in Rome between 1624 and 1665, and to show how much Poussin influenced and was influenced by his Roman contemporaries. Despite its modest scale, the exhibition brilliantly succeeded in accomplishing these aims. It revealed the contrast between the two main artistic camps in the city, the classicists and the others, whose differences often seem more than a little superficial to modern students of baroque painting (though they aroused passions in the Rome of the 1630's). Although he may have learned something from Pietro da Cortona who was, with Bernini, the leader of the baroque party, Poussin naturally allied himself with Andrea Sacchi and the classicists. And it was, perhaps, largely due to Poussin's influence that the classical group finally triumphed in Rome. This exhibition clearly showed how the mid-seventeenth century 'high baroque classicism' (to use Professor Wittkower's phrase) foreshadowed the neo-classicism of more than a hundred years later; two drawings by Pietro Testa in the Louvre exhibition—*Plato's Symposium* and *Achilles Dragging the Body of Hector*—seem to belong to the world of Gavin Hamilton and Mengs rather than to that of Bernini. As both were engraved they may, indeed, have exerted a direct influence on the later artists.

Pietro da Cortona. 'Study of a Nude Man', black chalk drawing. In an exhibition at the Cabinet des Dessins of the Louvre. See first story.

Bolognese Trio

The exhibition opened with a small group of drawings by the trio of Bolognese artists, Guido Reni, Francesco Albani and Domenichino, none of whom was in Rome with Poussin but whose works exerted an influence on him second only to that of Raphael. Giovanni Lanfranco was represented by five drawings, including a previously unnoticed sketch for an altar-piece executed for St. Peter's in 1625: Pietro da Cortona by seven lovely drawings none of which had hitherto been published. Andrea Sacchi's outstanding importance in the history of Roman classicism was stressed by five sheets, notably a project for mural decoration. There were also good and characteristic examples of the work of Agostino Tassi, G. B. Castiglione, Sassoferrato, Romanelli, P. F. Mola, Salvator Rosa, and Ciro Ferri. Carlo Maratti, the heir to the classical tradition whose works form a link between the classicisim of Sacchi and the eighteenth-century school of Francesco Trevisani, was represented by three drawings including the remarkable *Painting Revived by Annibale Carracci* which, in subject matter and treatment, provides an invaluable key to the attitude of this school. The exhibition also included some drawings by sculptors: two designs for decorative objects attributed plausibly to Algardi, two drawings by and two tentatively ascribed to Bernini, and a sketch by the Maltese Melchiorre Caffa.

32nd Annual Banquet

THE British Antique Dealers' Association annual banquet in the City of London—and the successful one held last month at the Grocers' Hall was the 32nd of its line—is a significant and impressive function. Apart from the Royal Academy dinner, there is probably no other comparable London occasion where large numbers of those intimately concerned with the arts in Britain can meet the fine art trade and exchange opinions one with another.

Mr. Henry Rubin, the Association's president, who presided, reported its steady progress, particularly in the increased services and amenities which the Association's new premises in Rutland Gate were providing for members. A newly-instituted cultural and educational fund would be put to interesting use in the near future. During the last year, also, the B.A.D.A. had accepted presidency of C.I.N.O.A. (Confédération International de Négociations en Objets d'Art) and it was hoped that, under the joint auspices of these two bodies, an international art exhibition would in due course be arranged in London.

In the felicitous manner which it is customary to associate with him, the President referred to Her Majesty the Queen's recent gracious announcement that a gallery would be constructed at Buckingham Palace where the public would be able to see some of her important works of art. 'Let us take this splendid decision of hers', said Mr. Rubin, 'as a challenge to shoulder the responsibility of teaching the younger generation to enjoy our ancient heritage as much as we do'.

Sir Kenneth Clark, another speaker, referred in a different way to this same heritage. 'A work of art', he said, 'should be where it is having the most life-enhancing and humanizing effect on the people who look at it. Works of art should, in short, go where they are most wanted.' In his estimation the British national collections were marvellously good and that it was impossible, in his view, to add to them except on very rare occasions.

Particular reference was made by Sir Kenneth to the drain from Britain of minor works of art, the acquisition of which was within the reach of private individuals. 'That these works leave the country,' he said, 'is our real loss. Even if private collectors are possessed of only one or two objects, if these were cherished they have more meaning than they would have high up in a museum case.'

Irish Georgian Houses

MR. JOHN JAY IDE, a leading member of the Society of Architectural Historians, New York,

has done a great service to scholars of Georgian architecture, and of Irish country houses in particular. His privately printed *Some Examples of Irish Country Houses of the Georgian Period* (Clarke & Way, Inc. at the Thistle Press, New York) is an admirable, and indeed unique, little monograph of 66 pages produced as a result of having visited some of them with Mrs. Ide in 1958. It deals with thirteen houses (including Powerscourt, Russborough, Carton and Castletown) in Eire and with three (Caledon, Castlecoole and Florence Court) in the Province of Ulster. There is also a short, though informative chapter on the country house architects of Georgian Ireland.

Mr. Ide does more than whet the appetite for a more intimate architectural knowledge of the great houses concerned. He succinctly fills an existing bibliographical gap in that his book is the only one on the subject now in print; the early Sadleir and Dickinson publications having been privately printed in 1913 and 1915 for the Georgian Society in Dublin. It is distributed by Messrs. Wittenborn & Co., 1018 Madison Avenue, New York (5 dollars).

S for Savoy?

MASTER glass makers have invariably been both chemists and cooks, working to experimental recipes. Although his successor, Hawly Bishopp, eventually achieved a more satisfactory lead-glass recipe, undoubtedly George Ravenscroft (d. 1681) is the most distinguished name in English glass. All collectors, too, are aware of the activities of the Duke of Buckingham and his monopoly patent (1662–76), on the lapse of which the Glass Sellers' Company entered into contract with Ravenscroft who had opened his Savoy glasshouse in 1673.

The crizzling effect which was a feature of most of Ravenscroft's productions was particularly apparent in the rare roemer from the Sir Charles Shuckburgh Collection recently sold by Messrs. Knight, Frank & Rutley and here illustrated. Although Ravenscroft was using a seal of a raven's head in 1677, this particular glass is stamped with the letter 'S'. This has been ascribed to the Salisbury Court Glasshouse, but it could also indicate a Bishopp product of the years 1682–85, the letter 'S' standing for Savoy. Whatever the solution, this roemer is of outstanding interest and academic importance.

Mr. Howard Phillips, the purchaser of the Shuckburgh roemer, has drawn my attention, however, to the Wilfred Buckley sealed example (see *English Glass* (1935) by W. A Thorpe, Plate XVI (c)) bearing the raven's head, which is clearly by the same guiding hand, whether designer or gaffer. In this example there is no crizzling and it is distinguished by a wide fold to the skirt foot as distinct from the narrow one of the Shuckburgh example. The Sobieski and the Ratcliff examples also appear to have wider folds.

With the Buckley example in mind, and having regard to the state of the metal and the build of the glass, the Shuckburgh glass suggests it to be Savoy and by Ravenscroft before he was permitted to use the raven's head from his bearings. It therefore appears to be the earliest lead marked seal piece to survive, and, for that reason, a highly desirable acquisition.

Students of glass will also recall the fine decanter-jug in the Barry Richards Collection. Although a study of photographs of it show that it has a seal which is not entirely distinguishable, yet the top part of an 'S' is clearly apparent. This would seem to make this piece the second extant complete lead example. The metal is very crizzled and it is engraved with the initials 'CR' and the arms of Catherine of Braganza. A third example which contains lead is the 3¼ in. high Tollemache posset cup, bearing the seal of the letter 'S' sold at Sotheby's on 15 July, 1948.

French Eighteenth-Century Portrait Busts: A growing Collection

IN eighteenth-century France the art of the sculpted portrait reached a degree of accomplishment that has never been surpassed. The name of Houdon springs to the mind: but there were other well-known masters in the field, such as Pigalle, Lemoyne, Pajou and Jean-Jacques Caffiéri, as well as a host of able, if less distinguished practitioners. The Victoria and Albert Museum has been fortunate in acquiring recently four portrait busts of this period (formerly in the David Weill Collection).

Pre-eminent is the bronze portrait of Jean-Rodolphe Perronet by Jean-Baptiste Pigalle (b. 1714; d. 1785). Executed in the last year of the sculptor's life, it is a highly-finished, nervous and psychologically penetrating study of his old friend, the great engineer who built the Pont de la Concorde and the Pont de Neuilly across the Seine. The sitter was 76 years old and the sculptor 71.

Louis XV's favourite sculptor, Jean-Baptiste Lemoyne II (b. 1704; d. 1778) is represented by a fresh and sensitive terracotta sketch for the head of a mourning woman. The subject has been plausibly identified as Comtesse de Feuquieres, daughter of Mignard the painter, the terracotta being probably a model for a marble figure which formed part of the Mignard monument and which now plays the rôle of St. Mary Magdalene in the Paris church of St. Roch.

Lemoyne's most famous pupil, Augustin Pajou (b. 1730; d. 1809), known especially for his several portraits of Madame du Barry, executed the straightforward and powerful likeness in terracotta of his friend Michel-Jean Sedaine, poet and dramatist, which is signed and dated 1785.

Finally, there is a striking bronze portrait of the great painter of harbour scenes, Claude-Joseph Vernet, in Roman dress, by the less well-known sculptor Simon-Louis Boizot (b. 1743; d. 1809). It was exhibited in the Salon of 1783.

The personality of the sitters and the distinctive handling of all four portraits add greatly to their interest; and their addition to the Museum's small but growing collection of French eighteenth-century sculpture is a notable event.

Mr. J. H. Bourdon-Smith, who for some years has carried on business in antique silver from a private address in Chelsea, has now opened a shop at 25a, Conduit Street, off New Bond Street.

Wax, modelled from a cast taken after death from Thomas Guy (d. 1724), founder of Guy's Hospital, London, by a Mr. Gofsett who was employed to record surgical research. Originally in the collection of the Cripps family of Ampney Crucis, this wax has been purchased for the Guy's Hospital collections from Messrs. Frost & Reed, Ltd., London and Bristol.

The Shuckburgh Roemer. Sold by Messrs. Knight, Frank & Rutley for £1,350, and bought by Mr. Howard Phillips. See 'S for Savoy?'.

Attributed to John Phillips

ALL collectors have an [illegible] for the rarity: and when an antique dealer finds one—an increasingly difficult exercise today—containing a feature which is certain to excite the collectors' palate, then it is a matter for mild celebration and for recording in art annals. That is why the small, narrow, early eighteenth-century bureau-cabinet veneered in figured walnut here illustrated is recorded. It has an unusual feature which contributes to the further study of English furniture-making. For that reason it makes an interesting attribution almost certain.

Thanks entirely to the intensive researches made by Mr. Ralph Edwards and Miss Margaret Jourdain, Mr. R. W. Symonds, and, lately, by Mr. Peter Ward-Jackson (*cf. English Furniture Designs of the Eighteenth Century:* see *The Connoisseur*, January, 1960, pp. 222-224), the history of English furniture-making is now embodied in a considerable literature. As a result of this scholarly research scores of legends and misconceptions, particularly in connection with English furniture of the second half of the eighteenth-century, have been, or should have been, dispelled. A number of trade advertisements, however, still continue, with naïve monotony, to attach convenient labels such as 'Hepplewhite', 'Sheraton' or 'Chippendale' to their goods. It is only when original accounts exist (such as those at Harewood House) that such attributions can be entirely reliable, or when a genuine trade label is attached; or, again, when, in certain constructional features and in the absence of a label, the piece of furniture concerned can be identified with comparative certainty with the work of a recorded piece by a known cabinet-maker.

The bureau-cabinet here illustrated, for example, can almost certainly be attributed to John Phillips (*fl.* 1725-35): 'Cabinet-maker, at *The Cabinet*, corner of St. Paul's Chain (on the south side of), St. Paul's Church Yard: 1725' (*cf. London Furniture Makers*, by Ambrose Heal, p. 137, fig. 16: and *Georgian Cabinet-Makers*, by Ralph Edwards and Margaret Jourdain, 3rd. ed., p. 98, fig. 224). Both publications illustrate the same walnut bureau-cabinet (*c.* 1720). This is known to be the work of Phillips, since it carries his label. It is identical with the piece here illustrated, a particularly important feature used by Phillips being the long upper drawer, as seen below.

In a section devoted to notes on the illustrations in Sir Ambrose Heal's book (*op. cit.*, p. 268), Mr. R. W. Symonds referred to the possible reason for the construction of such a small, and now exceedingly desirable, piece of furniture, since at the time it was made small rooms were the exception rather than the rule. It is likely that a small bureau-cabinet such as this was intended to stand against a pier wall between windows, thereby enabling the writer to derive light from both windows; as opposed to the large bureau-cabinet which was placed in a prominent position against one of the side-walls. The eighteenth-century cabinet-makers who made these especially small items of furniture can have had little conception of the favour and esteem with which they would be held by collectors in the mid-twentieth century.

The current trend amongst collectors for small items of antique furniture continues. The proportions of this rare, early eighteenth-century walnut bureau-cabinet, in the possession of Messrs. John Keil Ltd. (154 Brompton Road, London, S.W.3), are : w. 2 ft.; d. 19¼ in.; h. 6 ft. 3 in. A similar Phillips piece was in the Chrysler Sale at Parke-Bernets on May 6.

Dinner Service of the Berkeleys

Superb work by French Master

By R. P. T. Came

ON June 16th, Messrs. Sothebys will disperse the finest collection of French silver—almost completely unknown, all by one maker, Jacques Roettiers, and brought to London from Berkeley Castle—to be sold at auction for many decades. Nicolas Roettiers, father of Jacques, came from a celebrated family of medallists of Antwerp, and in the fine series of portrait medals of beautiful women of the time of Charles II, engraved by Jan Roettiers of the same family, was one of Louise, Duchess of Portsmouth. France, by comparison with Britain, has a relatively small quantity of plate made prior to the Revolution in private hands, and it has been hazarded that this magnificent Louis XV Dinner Service, which comprises 141 pieces, was brought to England by some emigré nobleman and then purchased by the Berkeley family. But the style of the engraving, which appears to be contemporary, and the date of the service suggest that it was more probably a direct order.

The date-letters, covering the years 1735 to 1738 suggest that the service was made, not for James, 3rd Earl of Berkeley, but for his son Augustus, the 4th Earl, who succeeded his father at the age of twenty in 1736. It is possible that James ordered the silver, or the bulk of it, as a coming-of-age present for his son; or that Augustus, on his succession to the Earldom, ordered it himself. The family had a considerable French connection in that Augustus's great-grandmother, Louise de Kéroualle, Duchess of Portsmouth and Duchesse d'Aubigny was the mother by King Charles II of Charles Lennox, Duke of Richmond, whose daughter, Louise, married the 3rd Earl.

Augustus, an only son (1716-1755), had an uneventful career compared with his father, James, who was an outstanding naval officer. He became Vice-Admiral of the Blue, 1707 8, of the Red in 1709, and First Lord of the Admiralty from 1717/27 when he was dismissed for opposing Sir Robert Walpole (see pp. 228/9 in this issue). He died at Aubigny in 1736 and was buried at Berkeley (cf. *The Complete Peerage*, Vol. II, p. 141).

Jacques Roettiers, the maker (1707-1784) is recorded as having studied the silversmiths' craft under Besnier and Germain, both outstanding court goldsmiths. He registered his mark in September, 1733, and was appointed a goldsmith to the King in December, 1737. His career was highly successful (cf. Henri Nocq's *Le poinçon de Paris*, Vol. III, p. 412).

Outstanding in the service are a superb pair of soup tureens and stands, boat-shaped with waved reeded rims and rounded ends, with covers formed with vegetable finials. Another pair of soup tureens and stands, almost circular with finials in the same style, are again exceptionally finely proportioned and heavy pieces. The meat dishes (two sets of four and two pairs) in sizes, are of shaped oval outline with beaded borders. There are two pairs of large circular dishes; second-course dishes in two sizes (eight of each) and thirty-six dinner plates. There are also six cast table-candlesticks, the baluster stems decorated with scale ornament and with amorini in ovals. The three urn-shaped casters with slender triple-scroll supports, one of which is illustrated, have slip-lock covers with beautiful foliate piercing, and a pair of cruet frames, again boat-shaped with rounded ends, are each fitted with two cut-glass bottles. There are four oval salt cellars, simple and finely proportioned with shell-like decoration, and finally a pair of exquisite spice boxes of trefoil outline with revolving covers formed as shells. The workmanship of these is quite outstanding and is typical of the whole service which has the finish and minute attention to perfection of detail which marks the master goldsmith at his best.

(Above left and right). One of a pair of trefoil-shaped spice boxes, $4\frac{1}{2}$ in. (11.4 cm.) wide, the cover (right) of which revolves.

(Below). Urn-shaped sugar castor, $8\frac{1}{2}$ in. (21.7 cm.) high.

One of a pair of circular soup tureens and stands. Tureen: $14\frac{1}{4}$ in. (36.2 cm.) wide. Stand: 16 in. (40.6 cm.) wide.

One of a pair of oval soup tureens, covers and stands. Tureen: 17½ in. (44.5 cm.) wide. Stand: 21 in. (53.3 cm.) wide.

One of six table candlesticks, 9½ in. (24.1 cm.) high.

DINNER SERVICE OF THE BERKELEYS

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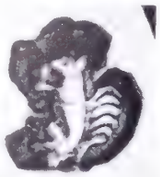

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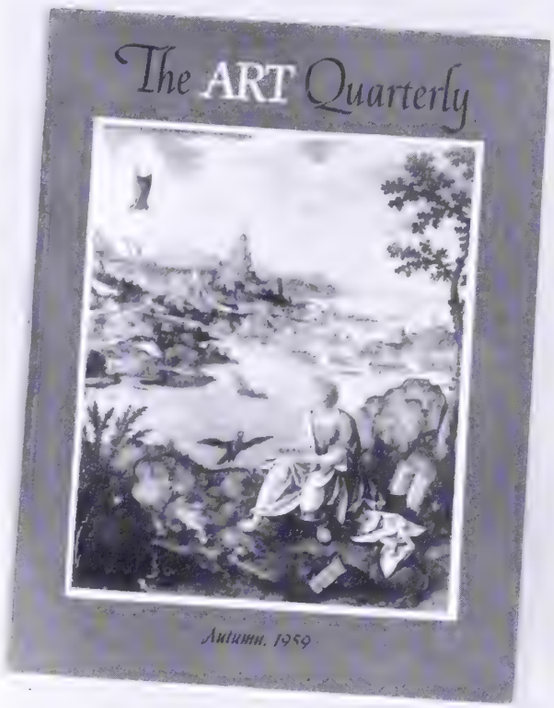

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International Saleroom

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1. One of a rare pair of $5\frac{1}{2}$ in. high bronze finials, Chou Dynasty. £4,800 (Sotheby's). 2. Two fine pairs of silver and silver-gilt salts, 24 cm. high, by Johannes Lutma the elder, ex Dreesmann Collection. Dutch Florins 259,840 (£24,513) (Frederik Muller, Amsterdam). 3. Assyrian limestone relief dating from the Reign of Assurbanipal (668—620 B.C.), $21 \times 10\frac{1}{2}$ in. £2,700 (Sotheby's). 4. 'Christ in Majesty' (lead), by Sir Jacob Epstein, 25 in. high. £800 (Sotheby's). 5. A pair of very fine, $13\frac{3}{4}$ in. high, Ch'ien Lung 'famille-rose' figures of pheasants. Bought by Messrs. Frank Partridge for £8,800 (Sotheby's). 6. An important pearl necklace. £17,000 (Christie's).

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International Saleroom

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7. 'The Burgomaster's Room, Amsterdam', by Pieter de Hooch, signed, 113 × 99 cm., ex Dreesmann Collection, Dutch Florins 207,200 (£19,546) (Frederik Muller). 8. Louis XV marquetry table, $17\frac{1}{4}$ in. wide. £3,360 (Christie's). 9. 'Mr. & Mrs. Robert Andrews, 1748', by Thomas Gainsborough, R.A., $27\frac{1}{2}$ × 47 in. £130,000 (Sotheby's). 10. 'Château Kostverloren', by Rembrandt, pen and wash drawing, 10.4 × 17.3 cm., ex Dreesmann Collection. Dutch Florins 90,720 (£8,558) (Frederik Muller). 11. 'View on the Stour', by John Constable, oil on canvas, $5\frac{3}{4} \times 8\frac{3}{8}$ in. £2,100 (Morrison McChlery, Glasgow).

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International Saleroom

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12. 'The Ferry', by Salomon Ruysdael, panel, $28\frac{1}{4} \times 34\frac{3}{4}$ in., signed on the fishing boat. £15,750 (Christie's). 13. 'A Wooded River Scene', by Meindert Hobbema, panel, $12\frac{3}{4}$ $14\frac{3}{4}$ in., ex Van Aalst Collection. £14,700 (Christie's). 14. 'View of the Amsterdam Bourse, 1653', by Emanuel de Witte, canvas, 49 × 47.5 cm. signed and dated 1653, ex Dreesmann Collection. Dutch Florins 140,000 (£13,207) (Frederik Muller, Amsterdam). 15. 'Deux filles à Nice', by Henri Matisse (1921). Dollars 52,500 (£18,750) (Parke-Bernet, New York). 16. 'Mixed Flowers in a Vase', possibly by Rachel Ruysch, canvas, $36\frac{1}{2} \times 28\frac{1}{4}$ in. £5,100 (Morrison McChlery, Glasgow).

The total obtained in the Dreesmann Sale was £224,500, plus 12 per cent surcharge. The sale figures here quoted include that surcharge.

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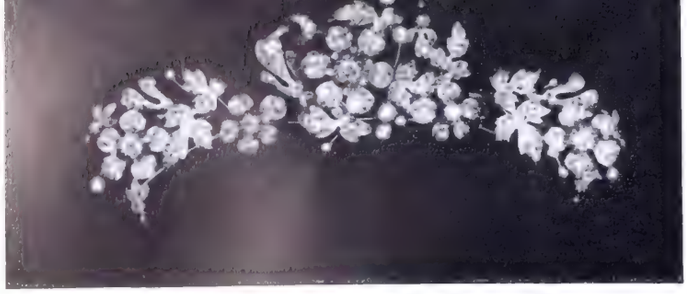
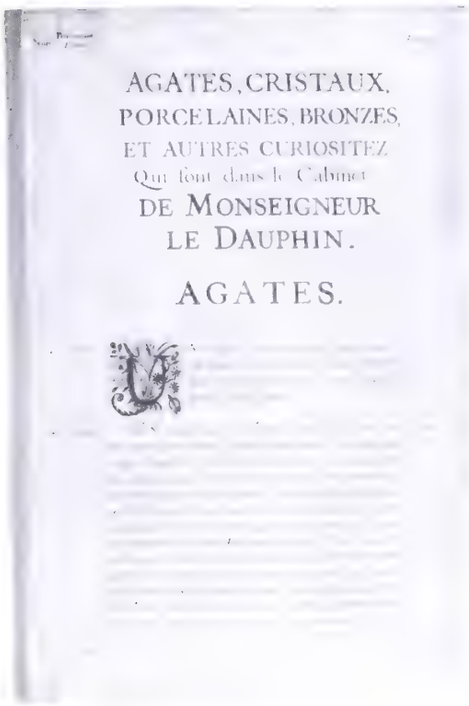


SELLING AT SOTHEBY'S: (Left). From 'Chroniques de France' (Bruges, *c.* 1475) in a book sale on May 31. (Above). An antique tiara in pearls and diamonds, which also forms three sprays: May 26.

Forthcoming Sales

PAUL BRANDT, AMSTERDAM: (Above). 'Samson and Delilah', by Jan Steen, formerly in the Huldschinsky Collection, Berlin. Selling May 24.



AGATES, CRISTAUX,
PORCELAINES, BRONZES,
ET AUTRES CURIOSITEZ
Qui sont dans le Cabinet
DE MONSEIGNEUR
LE DAUPHIN.

AGATES.

KNIGHT, FRANK & RUTLEY: (Above). Page 1 of a MS. inventory of the Dauphin's works of art of the period Louis XIV. Selling May 18.

SELLING AT CHRISTIE'S: (Left). The 'Master' in the Frith set of 13 Elizabethan Apostle spoons. Selling May 25. (Above). Walnut Q.A. period card table, in the Sale of the Rothbarth Collection on May 26.

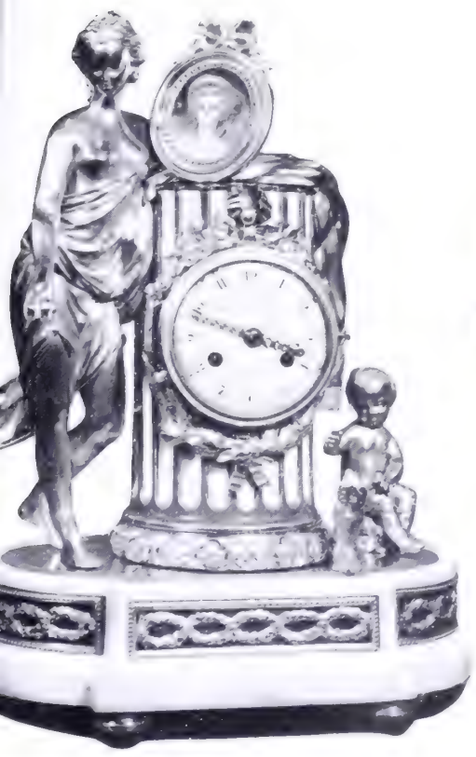
Eighteenth-Century French Clocks -of love and friendship

By Philippe Verdier

IN a series of French eighteenth-century clocks—one commissioned by Marie Antoinette, which is still at Versailles, the remainder today apparently in American collections (two in the Walters Art Gallery, Baltimore, one in the Metropolitan, one in the Philadelphia Museum, one the property of Mr. Forsyth Wickes at Courtmoulin, near Gaillon, France)[1]— an allegorical female figure, half-dressed, half-naked, holds two hearts in her open right hand, while she rests her left elbow on a truncated draped column to proffer an enframed miniature. At the other end a putto seated on a stump around which vine leaves and tendrils are coiled, makes a puppy beg. The figures are in ormolu (Nos. 1, 2 & 3). It will be seen that the supposition that they were invented by Falconet seems not to be discarded. The case of those clocks, a truncated column, is in Sèvres porcelain. The dial of the clock is bordered by a beribboned wreath made of roses in the upper part, of bay leaves in the lower part. The torus of the column is in ormolu chased with forget-me-not, a symbolical flower which reappears amid the laurel leaves decorating the swags in the panels inserted in the marble base. On the feet of the clocks (of the *pieds à toupie* shape) and along the aperture of the mechanisms in the back of the column a leaf tip and dart ornament is often used. The clocks date to the Louis XVI period, as confirmed by the names of the clock makers: Sotian (Walters clock),[2] A(drien) Montjoye (Philadelphia), Ch. Dutertre (Versailles and New York), Ageron (Mr. Forsyth Wickes's clock). Ageron was active until 1779. The Sèvres truncated column of the Sotian clock at the Walters is marked with the double letter 'h' for 1785 and the crowned double 'L' which stamps the hard paste. *Colonnes à pendules* were sold for 96 livres at the Sèvres factory in 1779; although that price does not seem to apply to clocks as elaborate as the ones of the Love and Friendship series.[3] The flutings separated by gilt fillets are in *bleu céleste* porcelain (Walters, Philadelphia), royal blue (New York), apple green (Mr. Wickes).[4] The miniatures of the Versailles and New York clocks are lost; that of the clock of Mr. Forsyth Wickes is a miniature depicting an unknown lady.[5]

Two enamelled miniatures held by the allegorical ormolu half-nude figure on the Philadelphia and Walters clocks prove of great help in tracing back the source of the iconography of that series of clocks. On the one of the Philadelphia clock an altar is set in a sanctuary; two burning hearts are offered on it. A cupid is wreathing the altar with a garland of roses while another one is calling the attention of a pet dog to the significance of the sacrifice on the altar. Swags of laurels decorate the sanctuary and are

1. Mr. Forsyth Wickes's clock.



2. Philadelphia Museum clock.

3. Walters Art Gallery clock.

4 (Above). L'Amitié, by Madame de Pompadour.

5 (Below). L'Amitié au Coeur, in Sèvres biscuit. *Wadsworth Atheneum.*

associated with the roses. All the themes, allegorical and symbolical, embodied in the ormolu figures and ornaments of the clock are repeated as a sort of diminutive echo on the miniature. On the Walters miniature a priestess, half-dressed in a garment which leaves her chest and her legs uncovered, is crowning with roses a heart laid on an antique circular altar, similar to the one of the Philadelphia miniature; a cupid sets it afire with a torch. A dog leaps in an effort to see what it is all about. The laurels combined with the forget-me-nots, the priestess, the cupids, the truncated column (which is really an altar with a Sèvres fluting), the dog, all point toward the longing for a passionate but pure love, the nostalgia of a permanent conciliation of Love and Friendship, a theme so fastidiously and sentimentally harped on by the poets and the artists of the rococo mythology.

Across the miniature of the Philadelphia clock runs a scroll inscribed: 'L'Amitié les unit': Friendship unites these two hearts—Friendship, more than mere faithfulness in love and marriage, but the ambiguous concept of a sensuous bond redeemed from the flesh and remaining possessive under the gracious pretence of being only prepossessing. It is true that the offering of two joined hearts bespeaks the perfect fusion of love and friendship in the honourable state of marriage,[6] but the special liturgy enacted on the clocks, the erotic cult of friendship which they display, have their origin in the myth imagined by Madame de Pompadour as an honourable exit from her affair with Louis XV and in the iconography by which she illustrated her myth of Love and Friendship.

As soon as 1750, with an instinct of anticipation, Madame de Pompadour ordered Pigalle to carve her in marble, life size (she was rather small, measuring 1 m. 58, 5 ft. 2¼ ins.) as a statue of Friendship, *L'Amitié*. The statue of *L'Amitié* was installed in 1753 in a bower of roses and jasmine consecrated to Love—the Bosquet de l'Amour—in the park of the castle of the favourite at Bellevue.[7] The Marquis d'Argenson had already registered with cruel perspicacity, toward the end of 1750: 'On assure de tous les côtés les mieux instruits qu'il n'existe presque plus aucun plaisir d'amour entre elle et son royal amant'.[8] Madame de Pompadour, carved in 'Amitié', presses her left hand against her heart and opens her right hand, in a gesture of meek and shy welcome, in the direction of the statue of the King which stood right across, in the centre of the alley. In 1753, when Madame de Pompadour had definitely ceased to be the King's mistress, she etched, after a sapphirine agate engraved by Guay, an allegorised portrait of herself (No. 4): *L'Amitié*, as a half-nude figure reproducing the dress of the statue of 1750, which is the prototype of the figure of the 'priestess' in the series of clocks here discussed. This time she proffers a heart on a truncated column wreathed with flowers, while she leans her right arm around a desiccated elm intertwined with vines. The gesture of the statue of 1750-1753, the elm and the vines together with the legends of the 1753 etching: Longe et Prope, Mors et vita, are copied after the allegory of Friendship in the *Iconologia* of Ripa, fittingly described as 'donna vestita di bianco *ma rozzamente. Mostri quasi la sinistra spalla e il petto ignudo. Con la destra mano mostri il cuore* nel cuale vi sarà un motto in lettere di oro cosi: *Longe et Prope*; e nell' estremo della veste vi sarà scritto: *Mors et Vita*, . . . Sarà *scalza* e con il braccio sinistro terrà un *olmo secco*, il quale sarà circondato di una *vite verde* . . . Dipingesi parimente *scalza* per dimostrare che per lo servizio dell'amico non si devono prezzare gli scomodi'.[9] The engraver Cochin, who made such a contribution to the translation of the iconology of Ripa in terms of French art, in the second half of the eighteenth century, added this personal note (so relevant to the type of hair style of the allegorical figure of the clocks): 'Elle (l'Amitié) a aussi pour emblème une couronne de fleurs de

toutes les saisons parceque, si l'amour n'a qu'un temps, l'amitié est un sentiment qui fleurit à tous les âges de la vie.'[10] The author of the apocryphal letters of Madame de Pompadour (10 bis) also made the marquess write: 'L'amour est un plaisir pour un temps, mais l'amitié en est un de toutes les saisons.'

A very happy synthesis of the themes pertaining to loving Friendship according to Ripa, Cochin, and Pigalle, is realized in the exquisite Sèvres biscuit, *L'Amitié au Coeur* (No. 5) of which nineteen samples were delivered to Madame de Pompadour the 29th of December, 1755.[11] The biscuit retains the column (a neo-hellenistic motive) of the 1753 etching, but achieves the most graceful contrapposto in the presentation, or sacrifice, of the heart on the columnar altar, whereas the inactive arm is also leaning now on the column wrapped with crowfeet, roses, morning glories and *fleurs de toutes le saisons.* Again, the allegorical figure is a portrait of Madame de Pompadour as a deity or a priestess of Friendship in a negligee dress half showing, half concealing, her breasts, held up high on the right thigh by a tiny round clasp.[12] Professor Réau attributes the model of the biscuit to Falconet.[13] The pet dog of the clocks appears on another etching, *La fidelle*

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6. La fidelle Amitié, by Madame de Pompadour.

7. L'Amour sacrifiant à l'Amitié, by Madame de Pompadour.

8. Snuffbox with a de Mailly enamel showing the reverse composition of L'Amour Sacrifiant à l'Amitié. ***The Louvre.***

9. L'Amour et l'Amitié, by Madame de Pompadour.

10. Fidélité, bronze statuette. ***The Wallace Collection.***

11. Detail of the allegorical figure in the Walters clock (No. 3).

Amitié, by Madame de Pompadour (No. 6), corresponding to a white carnelian which was engraved almost entirely by the marquise alone.[14] Madame de Pompadour had two pet dogs, 'Constance' and 'Fidélité'.[15] Finally in the Bibliothèque Nationale, there is a signet made of three stones engraved by Guay after compositions dictated to Boucher by Madame de Pompadour, which she etched and entitled: *L'Amour sacrifiant à l'Amitié*[16] (No. 7), *L'Amour et l'Amitié* (No. 9), and *Temple de l'Amitié*. Cupid is introduced in a mother and son relationship, with Pompadour as the Love goddess of Friendship, trampling underfoot a mask as a token of her recent shift to a purely candid affection for the king.[17] Love making a sacrifice to Friendship is the subject depicted on the miniature of the Walters clock (17 bis).

In the J. Pierpont Morgan Collection[18] there was, and in the Wallace Collection, there are two bronzes of a figure traditionally called 'Fidélité', (No. 10) draped in a loose garment which conveniently slips from the left shoulder and which splits high on the left thigh. The model from which the bronzes were cast has to be considered the stepping stone between the Pompadouresque groups of Love and Friendship and the iconography of our American clocks. The draped figure is no longer a portrait, nor is its mood a rococo galanterie. It exhibits more sincerity under the allegorical travesty and is not far from the almost neo-classical spirit of the marble with long, wet draperies, proffering a heart with both hands, which Falconet showed at the Salon in 1765. Its attribution to Falconet is very likely. The type of the head in those bronzes: high forehead above minute, acute features, the fashion of the hairdress, makes them look like the cousins of the allegorical figures of the clocks, and almost a sister of the one of the Forsyth Wickes clock (No. 11), which is the best of the series and very close to the original model. Some Sèvres biscuit executed in 1776 bring us closer to the series. Figures in the groups —the *Couronnement de la beauté par les grâces*, *Triomphe de la Beauté* and *Offrande à l'Amour*[19]—present an appearance, both in costume and head dress, very similar to the allegorical figure of the clocks. The same year an *Offrande à l'Hymen* was executed as a companion piece to *Offrande à l'Amour:* a double tribute completely in keeping with the trend in the morals, literature and art in the waning phase of the rococo way of life to backtrack towards a more normal and legal conception of happiness.

NOTES

[1] Musée de Versailles, inventory number 1482, *cf. Les Arts du Bois, des Tissus et du Papier exposés en* 1882 *à l'Union centrale des arts décoratifs*, p. 88; Walters Art Gallery 58.249, 58.250; the Metropolitan clock, formerly in the collection of George and Florence Blumenthal, was bequeathed to the Museum in 1941; the Philadelphia clock passed from the collection of E. M. Hodgkins (*cf. Les Arts*, n. 89, May, 1909, pp. 13-14), into the collection of Mrs. Hamilton Rice: *The Philadelphia Museum Bulletin* (Vol. XXXIX, N. 201, March, 1944, no. 58, p. 101); the one owned by Mr. Forsyth Wickes was in the collection of Alfred de Rothschild, see *Catalogue*, 1884, II, 106.

[2] The mechanisms of the Walters clock (58.250) are by Thiout l'ainé, 1743-1767, but were re-used in the 19th century in a case of pseudo 18th-century ormolu and Sèvres porcelain. *Cf.* D. Rosen, *The Journal of the Walters Art Gallery* (XV-XVI, 1952-1953, pp. 93-96, Figs. 13-18).

[3] See also: G. F. Laking, *Sèvres Porcelain of Buckingham Palace and Windsor Castle* (1907, N. 194).

[4] There was a clock belonging to this series in the Hodgkins Collection, the Sèvres case of which was in 'gros bleu' (*Les Arts*, loc. laud. p. 6).

[5] Not Marie Antoinette, as asserted in the A. de Rothschild Catalogue. The figure of the 'gros bleu' Hodgkins clock supported a miniature in Sèvres biscuit imitating the Wedgwood blue and white ware representing 'une danseuse antique.'

[6] Marguerite Jallut, Conservateur au Musée de Versailles, had kindly informed me that the symbolism of the two hearts on the wainscoting of the Marie Antoinette apartments at Versailles undoubtedly refers (like the symbolism she read in her clock) to marriage. The wreath of laurel and roses around the dial of the clocks (corresponding to the association of laurel and roses on the miniature of the Philadelphia clock) could be interpreted as recalling the pagan custom of crowning both the bridegroom and the bride (*cf.* E. Coche de la Ferté, *Le Camée Rothschild*, Paris, 1957, pp. 11-13) which had to be accepted—with a new interpretation—by the early Christians: Clemens of Alexandria (*Paedagogus* II, 8), Tertullianus (*De Corona* 211), and St. John Chrysostomos (*Hom. IX in Tim.*).

[7] Collection of the Baron Edouard de Rothschild, Paris: L. Réau, *J. B. Pigalle*, Paris, 1950 (pp. 39-41; 152-153, pl. 6). *Cf. Burlington Magazine*, January, 1951 (pp. 25-26, plate, p. 24).

[8] *Mémoires du marquis d'Argenson*, 16th December, 1750, *cf.* s.d. 2nd February, 1751, for the statue of l'Amitié intended for Bellevue.

[9] C. Ripa, *Iconologia*, Perugia, 1764, I, pp. 86-7. The first Italian edition was published in 1602, the first French translation in 1644, with illustrations by Jacques de Brie reproduced in the edition of Amsterdam, 1698.

[10] L. Réau, op. laud. p. 41. Ripa had written: 'in capo terrà una ghirlanda di mortella e di fiori di pomi granati intrecciati insieme.' The 'fleurs de toutes les saisons' were carved by Pigalle around the tree stem of *L'Amitié* of 1750 -1753 and on the socle where is seated Madame de Pompadour in the allegorical group of *Love and Friendship* (L'Amour qui embrasse l'Amitié) of 1754-58. Réau (p. 41) suggests that Cochin was the iconological adviser of Pigalle. The composition of the etching *L'Amitié* was somewhat arranged by Boucher. But the mention 'Boucher delin.' is there essentially to recall that Boucher guided the inexpert and hesitating hand of Madame de Pompadour in the engraving of the plate. *Cf.* E. et J. de Goncourt, *Madame de Pompadour*, Paris, 1879 (pp. 334-335).

10 bis. *Lettres de Madame la marquise de Pompadour depuis MDCCLIII jusqu'à MDCCLXII*, London, 1774.

[11] X. de Chavagnac, *Catalogue des porcelaines françaises de M. J. P. Morgan*, Paris, 1910 (p. 45). Apart from the Morgan biscuit, now in the Wadsworth Atheneum, Hartford, two other biscuits have survived (one in the Musée de Sèvres, the other was No. 695 in the Lelong Sale in 1903). Madame de Pompadour presented a sample to lieutenant of police Berryer (*Livre Journal* of Duvaux, No. 2799, 7th June, 1757).

[12] Madame de Pompadour in the biscuit seizes upon the pretext of the presentation of her heart to claim in reality the heart of the king. We read in the *Mémoires* of Madame de Hausset, her lady in waiting, that she was accustomed to lay her hand on the heart of Louis XV, while sighing 'c'est la que j'en veux.' The vindication of the heart alone was for Madame de Pompadour a way of recouping herself for her past frigidity of cold fish: a 'macreuse' as, in her slang of a 'caillette' which so amused Voltaire, she complained the King too often found her. When she metamorphosed into 'only the friend' of Louis XV, she connived to become a silently approving party in the procurement of girls for his debauches. See *Mémoires* of Marquis d'Argenson, 15th April, 1753.

[13] L. Réau. *Un type d'art Pompadour, L'Offrande au coeur, Gazette des Beaux Arts*, April,1922 (pp. 213-218); *Falconet*, Paris, 1922, I (pp. 228-234, pl. XIV).

[14] Note of Guay: 'Madame de Pompadour l'a presque toute faite', *cf.* I. F. Leturcq, *Documents inédits émanant de Guay et notes sur les oeuvres de gravure en taille douce et en pierres fines de la marquise de Pompadour*, 1873. A pet dog lies at the foot of the column in the terracotta group in the F. de Mély Collection with the same subject as the Sèvres biscuit, *L'Amitié au Coeur*, which Réau attributes also to Falconet.

[15] S. Rocheblave, *Jean Baptiste Pigalle*, Paris (1919) p. 189.

[16] Reproduced by the enameller de Mailly on a snuff-box, in the Louvre, with a headdress closer to that of the allegorical figure of the clocks than to the etching of Madame de Pompadour.

[17] The mask—the iconological relation of which with a nude female figure 'Architecture and Geometry', derived from the Melancholia type, could be studied in mid-16th century Florentine bronzes of which there is a terracotta version in the Victoria and Albert Museum—is also trodden upon by a figure of *L'Amitié* presented as his admission piece to the Royal Academy by Michel Ange Slodtz, 31st December, 1749. *Cf.* the terracotta described in the sale catalogue of the cabinet La Live de Jully, 5th March, 1776: S. Lami, *Dictionnaire des sculpteurs de l'Ecole française au 18e Siècle*, II, Paris, 1911 (p. 340).

17 bis. Even the second Walters clock (58.250), which is a pastiche of the 19th century, drew on a Madame de Pompadour etching inasmuch as its medallion in bronze of Henri IV presented by the ormolu figure is a reverse copy of the bust in profile of Henri IV etched by the marquise (No. 18 of the portfolio).

[18] W. Bode, *Collection of J. Pierpont Morgan, Bronzes of the Renaissance and subsequent periods*, II, Paris, 1910, n. 223, p. 31, pl. CLX (given by Bode to Houdon, to Falconet by Réau).

[19] E. Bourgeois, *Le Biscuit de Sèvres au XVIIIe Siècle*, Paris, 1909, II (pp. 56, 59-60).

The Connoisseur in America

By Malcolm Vaughan

Boston: Classical Treasures

THIS has been a fortunate year for the Classical Department of the Museum of Fine Arts in Boston. Excessively rare objects have entered the Greek, Etruscan and Roman collections by gift and purchase: marble sculptures, bronzes, painted pottery vases, gold jewellery, silverware, and coins. From the Mycenaean Age comes a pottery krater, *c.* 1150 B.C., decoratively painted around the shoulder with a border of mountain goats. The animals are primitively distorted in drawing and the brushwork as coarse as if free hand. These are aspects very rarely found in Greek pottery. From the Periclean age, the generation when Phidias was at work on the Parthenon, the days when Attic sculpture reached full flower, comes a marble grave stele of a woman, *c.* 430 B.C. It is a statue, possessing the dignity, serenity and poetic simplicity which is the glory of Athenian sculpture. The figure had been for the last century and a half at the Irish country seat of the Marquess of Sligo.

Of these various classical acquisitions at the Boston Museum, perhaps the rarest is a superb Attic red-figured calyx krater (see illustration) with scenes from the fall of Troy, painted about 465 B.C. by the Altamura Painter. Never before shown anywhere, it is an outstanding document of Athenian art and literary tradition in her greatest period. The Curator of the classical department in the Boston Museum, Cornelius Vermeule, says of this vase: 'It is a magnificent object, a beautifully thrown pot with fine glaze and exquisite pattern work, the monumental figures drawn in a style which preserves much of the formality of an earlier period'.

The scenes are adaptations from Homer and other epic poems, notably the lost *Iliupersis* of Stesichorus. The passage here illustrated pictures a central moment in the fall of Troy. King Priam sits upon the altar at which he has sought refuge in vain. The warrior Neoptolemus rushes upon him, brandishing in his upraised hand Hector's infant son, shortly to be hurled from the walls of the city. To the left, Cassandra clings to the sacred image of Athena, praying to be saved from Ajax the Lesser. In another scene, on the reverse side, we see Aeneas carrying his aged father, Anchises, from the burning city. It is agreeable to report that this vase as a whole is in a good state of preservation.

Rembrandt Drawings

IN joy, in grief, on festive or on dreary days, Rembrandt gave his hours to art as other men ply their trade. Art for him was as much a part of life as eating, loving, or earning a living. Being one of the artists who express in their work the thoughts and emotions they experience, Rembrandt wrote an autobiography in his art. If you look at his work chronologically it is possible to follow every major experience in his life, often learn what was happening to him on that particular day. His pride in his father, the miller of Leyden, is told again and again in the numerous paintings for which his father sat as model. The youth's ambition to become a portrait painter, his eagerness to rise from provincial Leyden to success in Amsterdam, his joy on falling in love with Saskia, the exhilaration that followed his marriage to her, his delight in the babies that all too fleetingly brightened their home, the grief that shook him after Saskia's death, the spiritual awakening born of his

(Below left). Attic red-figured krater, with scenes from the Fall of Troy: Periclean Age, *c.* 465 B.C. *The Museum of Fine Arts, Boston.* (Right). One of a number of sheets of ink drawing studies by Rembrandt, dating from his early Amsterdam days: *c.* 1634-35. *Pierpont Morgan Library.*

sorrow, the sublimation that illumined his work in his later years—chapter after chapter of Rembrandt's life unfolds in his art as in pictorial biography.

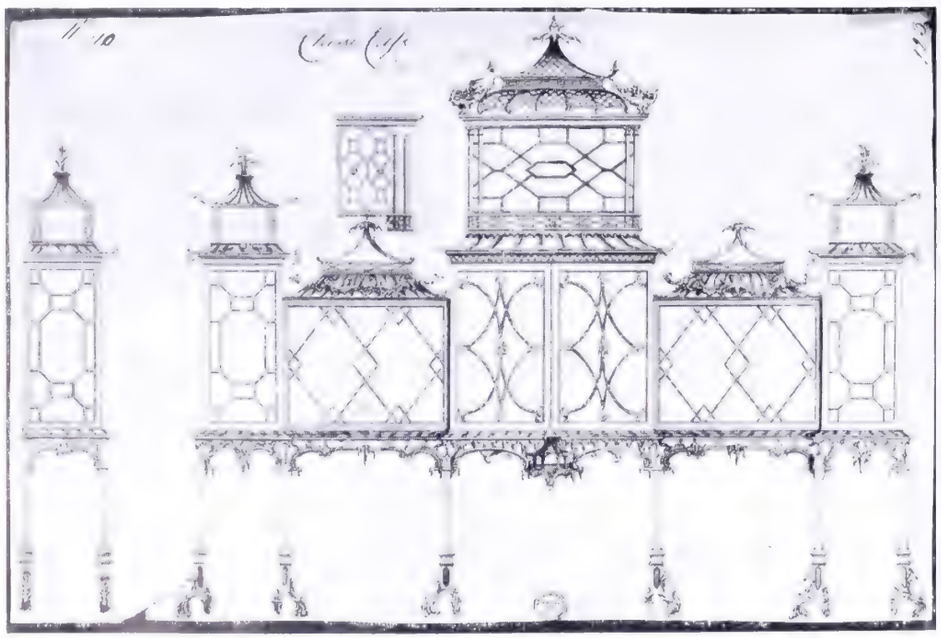
This extraordinarily human quality in Rembrandt's art is freshly brought to mind by the glorious exhibition of his drawings held this spring at the Pierpont Morgan Library, New York, then at the Fogg Museum, Harvard University. Seventy-five examples were on view, borrowed from museums and private collectors in the United States and Canada. It was the most all-embracing show of Rembrandt's draughtsmanship ever seen in America. A section of etchings—a sampling of the comprehensive collection owned by the Morgan Library—was included. It was wonderful to find so many sides of the artist's genius valuably represented, from his early years in Leyden (a bold sketch of a beggar) down to a drawing (a scholar at a writing table) dating from the 1660's, the last decade of his life.

The early days in Amsterdam were reflected in a sheet of *Two Studies of Saskia asleep*, and swift sketches jotted down at home or in the street. Of these the one here illustrated shows an infant that may be identified as Rembrandt's child, probably his firstborn. The vividly impromptu sketches included several self-portraits, a drawing of a dog, and unusual subjects such as actors in costume and mummers in a pageant. On the soberer side, a telling variety of religious subjects reflected his lifelong reverence for, and penetrating knowledge of, the Bible. There were also several landscape drawings, adequately reverberating this talent which proved so vibrant a string of his bow. Among the latter was a marvellous *Winter Landscape* drawn with the brevity of Chinese landscapes painting. The work of Rembrandt's later years—powerful, spiritual and technical simplicities which stir us so deeply today—was ably represented in a number of these bold, broad, flashes of the pen—flashes of the mind—in which he makes 'a tiger-leap at the heart of things'. Rembrandt devotees throughout the world will be glad to hear that an excellent, fully-documented catalogue accompanied the exhibition.

Eighteenth-Century Design

A GIFT to a museum sometimes brings with it new life. A circumstance like that occurred this season at the Metropolitan Museum. Last year the Metropolitan received a sheaf of ten French eighteenth-century drawings for furniture designs. Delicate pen-and-watercolour sketches by trained draughtsmen, they are little works of art in themselves. The museum, instead of laying them away in locked cabinets, used them as the inspiration for a show of eighteenth-century ornament design. Seldom has an exhibition caught the spirit of the eighteenth century so happily. To the original sheaf of French designs the show added a hundred other designs in drawings and prints—French, English, Italian, German—together with examples of furniture, silver, textiles and other decorative arts embodying or reflecting the designs. The result was that visitors came away with an idea of eighteenth-century taste as clear in their minds as a picture: that eighteenth-century taste for flourish and elegance which began with the baroque and ended in rococo. Thousands of off-the-street visitors were charmed by what they saw, as well as collectors, students and the designers who poured in. To charm while instructing is the ideal rôle for a museum. As Bernard Shaw once put it: 'Art is the only teacher save torture'.

The teaching on this occasion was often instantaneous. For example, hanging on the wall was a drawing of a late Louis XV marriage casket-on-stand. Beneath the drawing stood the elegant piece of furniture itself, the marriage casket-on-stand as made by the master ébeniste, Martin Carlin: a jewel of marquetry work mounted in *bronze doré* and set with Sèvres porcelain plaques of fruits and flowers. Near it hung an original wash drawing for a *chinoiserie* display cabinet by Thomas Chippendale. Adjacent stood a Chinese Chippendale chair carrying out in mahogany fretwork and fanciful carving the spirit of the drawing. Here hung designs for French and English silver cups and tureens: at hand were actual silver pieces reflecting the designs. There was a colour etching of a textile design by Pillement: nearby were actual textiles woven in designs very like those of Pillement. There were scores of etchings, engravings, drawings and a variety of parallel furnishings and accessories—wall panellings, carved or painted doorways, a fireplace, a rock crystal chandelier, wallpapers, fabrics, silverware, etc. Felicities abounded through the show. The range of designs and objects extended from



(Top). French design (*c.* 1770–85), in pencil, ink and watercolour for a late Louis XV marriage-casket-on-stand. (Centre). The piece made to this design: in marquetry with gilt-bronze mountings and enclosing Sèvres plaques. (Right). Original design for a display cabinet, by Thomas Chippendale: pen and wash drawing. *The Metropolitan Museum of Art.*

small, curio watches and exquisite fans to an elaborately carved German choir stall from the cathedral of Trière.

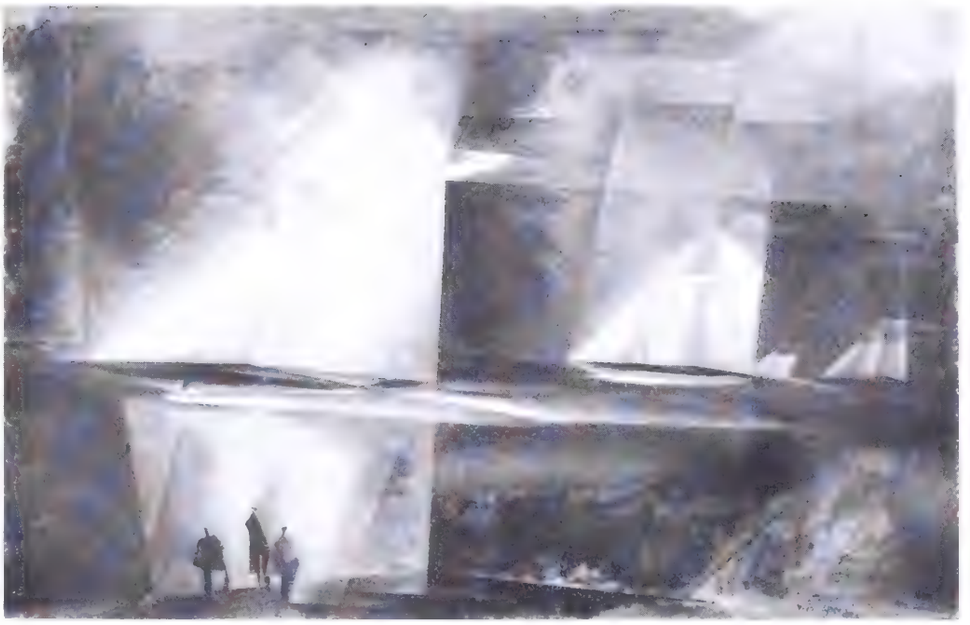
Memorial Exhibition

IN memory of Lyonel Feininger, a comprehensive exhibition of his works is being circulated through the United States and Europe to a dozen cities. Feininger was the first modern American-abstract expressionist painter to win international esteem. The memorial exhibition offers a full range of his art: seventy-one major examples in oils, fifty-four watercolours, and twelve drawings. A presentation of such proportions has been achieved only by the generous loans of many museums and private collectors.

Lyonel Feininger was born in New York in 1871. A son of musicians, he took to the violin as a child, and showed so much talent for it that at sixteen he was sent to Germany to study the violin. No sooner had he arrived abroad, than he had a change of heart, and abandoned music for a new love, painting. An earnest student, serious and disciplined, he plugged along at the Berlin Academy for years, even winning recognition for his drawing skill. But academic art was not for him. He stuck it out until he began to feel he was wasting his life in loyalty to conventions. Dissatisfied, he turned from academic tradition, went to live in Paris, and tried to start all over again. This time he was studying on his own, feeling his way, experimenting with form as light, with light as colour, with planes of light as perspective, and trying out sundry techniques of the hand: different types of brushstroke and various kinds of drawing.

Discovery of a new art seldom occurs in a blast of revelation, as conversion took hold of St. Paul on the road to Damascus. In Feininger's case, the discovery was a matter of working out a new style across a good many years. Indeed, you might say he was making new findings up to the time of his death in 1956 at the age of eighty-four. Meanwhile, following a year in Paris he returned to Berlin and, to earn a living, became a cartoonist. At thirty-five he swept every other activity from his life except painting. On a visit to Paris in 1911 at the age of forty, he saw the first exhibition ever held of cubist art and was astonished to see, as the critics have since confirmed for us all, that 'in his work he had anticipated cubist . . . conceptions of space'. Cubism orientated Feininger to modern art. It reassured him that his experiments and explorations were sound. Two years later public evidence of his progress arrived when he was invited to exhibit with the most advanced painters in Germany—Kandinsky, Franz Marc, Klee, etc., the Blue Rider group—in the now historical First German Autumn Salon.

From that time on, Lyonel Feininger began to be recognized as one of the founders of what is called modern art. His organization, his transcendental concept of earth and sky, has been likened to the Gothic, in that 'possibly only the Gothic masters had the same sense of the universe . . . such profound understanding of actual and spiritual space'. Feininger's abstract art is born of nature. His paintings are natural or architectural forms in terms of light. His colours are as cool as



Lyonel Feininger (1871-1936). 'The Glorious Victory of the Sloop Maria' (1926), oil, 21½ × 32½ in. In the collections at the *City Art Museum, St. Louis, Missouri*. See 'Memorial Exhibition'.

muted sunlight on icebergs, his line firm yet refined, his compositions generally prismatic. To quote the latest commentator on his work, Dr. Hans Hess, Curator of the York City Art Gallery, England: 'Like Cézanne, Feininger begins with nature. In his work he transposes nature into the sphere of thought, and finds new forms for its spirit. He develops a new adaptation of graphic means to oil painting, and finds for his visions of space new means of expression. Abstraction in the sense of non-objective art was not his aim; instead, abstraction in the sense of distilling the essence and the inner truth of events'. Feininger's memorial exhibition will be shown in San Francisco, Minneapolis, Cleveland, Buffalo, and Boston. Later it will go to London and York, Hamburg, Essen, Baden-Baden and other European cities.

Early Glass

THE finest American private collection of ancient glass, often said to be internationally unique, has now been broken up. Gathered across the last quarter century by Ray Winfield Scott, of Dublin, New Hampshire, this extraordinary assemblage comprised about 600 major pieces in perfect state and perhaps 2000 fragments. The fragments, of course, are proving extremely valuable for students, historians and industrialists seeking to reconstruct the early history and techniques of glass making. Every important development in the art from the fifteenth century B.C. down to A.D. 1200 was revealed in the Scott Collection. It represented 'in a manner without parallel' the vast variety and remarkable quality of glasses achieved by man across those three thousand years.

The Corning Museum of Glass, New York, recently purchased 122 of the major treasures, and now announces the purchase of another 122, together with some 1500 fragments. The variety includes Egyptian, Eastern Mediterranean, Mesopotamian, Syrian, Alexandrian, Roman, European, and Islamic glass. This quantity, added to the store of ancient examples already owned by the museum, now makes the Corning Museum a world centre for the study and enjoyment of glass from the ancient world.

Among so many treasures, mention can be made here of but a few. But these may give some notion of the distinction of the whole. For example, consider the chalice in opaque blue glass with wavered decoration in lighter colours. It is one of three known Egyptian sand core chalices of Dynasty XVIII; in short, one of the three earliest glass drinking vessels now surviving. Of the other two, one is in New York at the Metropolitan, and one in Munich. Again, there is a Hellenistic cut bowl, in slightly yellowish glass, dating about 500 B.C., of the type identified by a recent find of fragments at Gordion. This rarity was formerly in the Eumorfopoulos Collection. Equally extraordinary is a Syrian first century A.D. ewer in amber glass, which is signed by Ennion, maker of the finest known Sidonian mould-blown glass vessels. A ewer similar to it, at the Metropolitan, appears to have been blown in the same moulds. However, a nearer parallel is a blue pitcher in the Haaretz Museum in Tel Aviv. Further acquired by Corning is a fourth or fifth century A.D. mould-blown reddish-manganese glass pitcher, probably Syrian, with a Dyonisiac scene in relief, and a choker handle such as may be found in the Damascus Museum on Southern Syrian objects. Also, a blue glass flask in the form of a human head, formerly called first century Alexandrian but now described as late Roman Empire, and thought to be unique. This flask was once in the collection of the singer, Caruso. A second example, blown in the same mould and identical to it, used to be in the Berlin Antiquarium but vanished in World War II, and is believed to have been destroyed in a Berlin

bunker explosion in 1945. Again, there is a signed ninth-twelfth century A.D. Islamic, possibly Persian, lustre cup. It is decorated with stained panels in stylized designs derived from Cufic characters praising Allah. Such designs have a certain historical interest for us, since they have been found in mediaeval European metalwork, miniatures and frescoes, employed by Christian artists unaware of the incongruity.

The Scott Collection of antique glass has been studied by leading authorities in the several fields. John Cooney, of the Brooklyn Museum, known for his scholarship in Egyptian art, has examined and interpreted the Egyptian glass. Richard Ettinghausen, of the Freer Gallery in Washington, has helped date and attribute the Islamic material. Other scholars include Dietrich von Bothmer of the Metropolitan; Fritz Fremersdorf of the Römisch-Germanisches Museum, Cologne; Waldemar Haberey of the Bonn Museum, and Mohamed Mostafa of the Museum of Islamic Art, Cairo. The result is that the Scott material which now enters the Corning Museum

New York's Corning Museum of Glass has acquired these five important items of antique glass: (Above). Hellenistic cut glass bowl, 5⅝ in. diameter, 500-100 B.C. (Right). Late Islamic lustre, 3⅛ in. high cup, possibly Persian, 9th—12th century A.D. (Left below). Syrian (Sidonian) mould-blown 9¼ in. high amber glass ewer, signed by Ennion, 1st century A.D. (Centre). Reddish-manganese mould-blown 5$\frac{9}{16}$ in. high pitcher, with Dionysiac scene in relief, probably Syrian, 4th—5th century A.D. (Right). Unique mould-blown, 7⅝ in. high, blue glass flask, possibly late Roman.

already adds to our knowledge of the fictile art, and may shed light on a number of history questions and glass problems still to be solved.

Japanese Burial Sculpture

TO commemorate the hundredth anniversary of United States-Japanese relations, the Japanese government has sent to America an exhibition of Japanese burial mound sculptures, mostly *haniwa*. The show opened at the National Gallery in Washington prior to circulation among other American cities. The selection counts upward of fifty pieces chosen from the finest examples in the Tokyo National Museum. They show the development of this ceremonial art from 5000 B.C. to the seventh century A.D.

Haniwa are primitive terracotta figures that encircled the burial mounds of dignitaries from the third to the sixth century A.D., possibly earlier. In size they stand twenty to forty inches high. According to legend they came into use as substitutes for living creatures, humans and animals, once sacrificed to provide for the dead in a future world. Originally these sculptures were little more than ceramic cylinders; *haniwa* literally meaning 'clay cylinder'. Later, the cylinders were topped with figures of warriors, musicians, dancers, animals, and buildings. Strong in form, forcefully simple in technique and expression, haniwa are doubly interesting because the figures are usually in arrested movement and the facial expression animated. Obviously made in a hurry, to be ready for the burial of the deceased, their characteristic is a creative spontaneity which wins them, today, the esteem of modern artists, Western and Oriental. Haniwa occupy an arc of their own in the circle of significant primitive art.

To indicate the tradition from which haniwa derived, the exhibition begins with two examples of the earliest type of clay forms known in Japan: *Jomon*. Literally this is 'rope-patterned' pottery. These earthen vessels, the oldest artistic remains in the Japanese islands, date from 5000 B.C., and bear markings evidently caused by the use of rope-covered paddles in shaping and smoothing the soft clay. The markings, at first unintentional, were in time consciously introduced to gain a variety of decorative effects. The resulting designs often resemble the abstract inventions of our day. Later, beginning in the third millenium B.C., small clay figures appeared in Japan. These human-like representations known as *dogu*, literally, clay images, are generally about twenty inches high, and parallel the primitive art of other cultures in the stage when figures first occur. In Japan it seems the images were of gods. Both free-standing figures and smaller, engaged sculptures (pottery ornaments) exist.

Haniwa were set up on or around the burial mounds of leading Japanese personages. One of the oldest examples is in the form of a house, a replica doubtless given the dead for use by the soul in the next world. The variety of buildings represented in haniwa serve today as a guide to prehistoric Japanese architecture. The buildings also serve to indicate 'how well this architecture has been preserved in Shinto shrines' down to our day. Other haniwa represent umbrellas and weapons as other needs of the deceased. But most interesting of all are the images of humans and animals: horses, dogs, and various other creatures. Men and women from all stations of life are represented: warriors with shields, officials, musicians, dancers, the fashionably dressed, and so on. Their emotions are often strongly expressed, some in grief, many in high cheer.

The Chief Curator of the National Gallery in Tokyo, Seiroku Noma, has written for the exhibition catalogue a luminously informative foreword. Every phrase is aglow. For example: 'The present vogue for haniwa is due to their bold, untrammelled freedom and the warm sense of life they manage to convey through a form that is simplified to the point of being a mere outline. The charm of this sculpture results in large measure from the materials and techniques used. The basic form was the cylinder, partly because the images were intended to be stuck in the ground, and partly because their form helped prevent cracking during the firing process. The fact that the figures enclosed hollow spaces tended to make them bold and simple, and on top of this, the need for hundreds, even thousands of haniwa for a single mound militated against elaborate designs and decorations . . . Rough materials combine with simplicity of expression in these images to give a unique and harmonious form of beauty'.

American Folk Arts

DETROIT, a great metropolis with vast automobile and other industries around it for twenty-five miles, is a leading centre of skilled American labour. For the last half-century, artisans from many lands and every corner of the United States have come there to find employment in the factories, then settled with their families in the environs. The city has risen magnificently to the opportunity of offering the populace cultural benefits. Schools, colleges, theatres, a

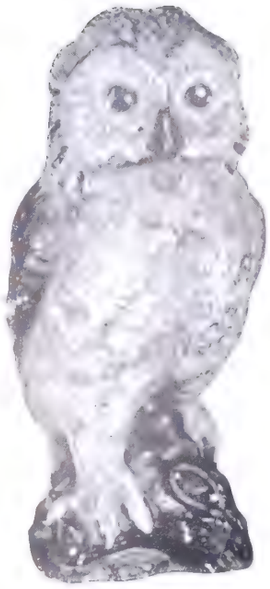
(Left). Haniwa warrior with shield, Japanese 'clay cylinder' sculpture made in the Kanto region, 6th—7th century A.D. (Below). Animal god, a rare figure found in early Japanese burial mounds, 6th century A.D. *The National Museum, Tokyo*. See 'Japanese Burial Sculpture'.

symphony orchestra, and an art museum of high distinction offer an extraordinary programme of events. Some of the finest exhibitions ever held in America—Rembrandt paintings, Buddhist sculpture, 2000 years of silk textiles, Renaissance bronzes—have occurred at the Detroit Institute of Arts. Yet the Institute never forgets that because Detroit is a racial melting pot, America's cultural heritage is of special value to the new citizens. Exhibitions, pageants, concerts, and movies on Early American themes have been offered across the years. Of such offerings, the latest at the Institute is a large exhibition of American folk arts, a showing of the eighteenth-early nineteenth-century collection of Mr. and Mrs. James O. Keene. A whole range of the decorative arts is admirably presented: furniture, furnishings, weavings, embroideries, pottery, paintings, calligraphy work, and kitchen or 'keeping-room' utensils and instruments.

Atlanta Art Association Acquires Georgian Colonial House

THE finest existing late Georgian residence in the vicinity of Atlanta, 'Thornton House', erected about 1780, has been acquired by the Atlanta Art Association, and removed to their museum grounds in the city. An effort to re-furnish it in antiques of the period—furniture, paintings, sculpture, porcelain, silver, and textiles—is now under way. The two-storey house is the only known example in that part of the country of the mediaeval type of construction called nogging (clapboard over rough brickwork). The floor plan is typical of 'Virginia cottage' design.

Thornton House was built by Thomas Redmond Thornton on a large tract of land granted him as a Revolutionary War bonus. Descendants sold it to the Carelton family, from a member of which it has now been acquired. It is in a remarkably good state of preservation. The Georgian double-chimney is intact. Most of the hardware fixtures are original. And the interiors are still coated with old paint in bright tones of blue, green and red in a marbleized pattern then fashionable. Never remodelled, even for latter-day plumbing or heating, the only addition being a frame front porch, the building may be said to stand as erected just after the Revolution.



(Above). Provincial American sculpture of an owl in painted plaster, first half of the nineteenth century. (Below). Pennsylvania late eighteenth-century pine document box, with floral geometrical patterns. (Right). Early nineteenth-century American coffee pot, with Pennsylvania folk art decorations. *The Detroit Institute of Arts*. See 'American Folk Arts'.

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Norman Adams

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Top left

A fine Regency sofa writing table in faded rosewood, bearing its original maker's label 'Mack, Williams and Gibton of 39 Stafford Street'. *Circa* 1805. Length 48 inches. Width 28 inches.

Bottom left

One of a pair of Sheraton armchairs in white and gold with painted panels to the backs. *Circa* 1790.

Bottom right

One of a pair of small mahogany side tables with original gilt mounts. *Circa* 1805. Length 21 inches. Height 30 inches.

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